











# THE JOURNAL

OF THE

ESTABLISHED 1843,

FOR THE

ENCOURAGEMENT AND PROSECUTION OF RESEARCHES  
INTO THE ARTS AND MONUMENTS OF THE  
EARLY AND MIDDLE AGES.



London :

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MDCCCLXIX.



THE JOURNAL  
OF THE  
**British**  
**Archaeological Association,**

ESTABLISHED 1843,

FOR THE  
ENCOURAGEMENT AND PROSECUTION OF RESEARCHES  
INTO THE ARTS AND MONUMENTS OF THE  
EARLY AND MIDDLE AGES.

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1869.

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London :  
PRINTED FOR THE ASSOCIATION.

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MDCCCLXIX

LONDON:

T. RICHARDS, 37, GREAT QUEEN STREET, W.C.



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## British Archaeological Association.

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THE BRITISH ARCHAEOLOGICAL ASSOCIATION was founded in 1843, to investigate, preserve, and illustrate, all ancient monuments of the history, manners, customs, and arts of our forefathers, in furtherance of the principles on which the Society of Antiquaries of London was established; and to aid the objects of that institution, by rendering available resources which had not been drawn upon, and which, indeed, did not come within the scope of any antiquarian or literary society.

The means by which the Association proposed to effect this object are :

1. By holding communication with Correspondents throughout the kingdom, and with provincial Antiquarian Societies; as well as by intercourse with similar Associations in foreign countries.

2. By holding frequent and regular Meetings for the consideration and discussion of communications made by the Associates, or received from Correspondents.

3. By promoting careful observation and preservation of Antiquities discovered in the progress of Public Works, such as railways, sewers, foundations of buildings, etc.

4. By encouraging individuals or associations in making researches and excavations, and affording them suggestions and cooperation.

5. By opposing and preventing, as far as may be practicable, all injuries with which Ancient National Monuments of every description may from time to time be threatened.

6. By using every endeavour to spread abroad a correct taste for Archaeology, and a just appreciation of Monuments of Ancient Art, so as ultimately to secure a general interest in their preservation.

7. By collecting accurate drawings, plans, and descriptions of Ancient National Monuments, and by means of Correspondents preserving authentic memorials of all Antiquities which may from time to time be brought to light.

8. By establishing a *Journal* devoted exclusively to the objects of the Association, as a means of spreading antiquarian information and maintaining a constant communication with all persons interested in such pursuits.

9. By holding Annual Congresses in different parts of the country, to examine into their special antiquities, to promote an interest in them, and thereby conduce to their preservation.

Thirteen public Meetings are held on the 2nd and 4th Wednesdays in the month during the season, at eight o'clock in the evening, for the



reading and discussion of papers, and for the inspection of all objects of antiquity forwarded to the Council. To these Meetings Members have the privilege of introducing their friends.

Persons desirous of becoming Members, or of promoting in any way the objects of the Association, are requested to apply either personally or by letter to the Secretaries; or to the Treasurer, GORDON M. HILLS, Esq., 37, Thistle Grove, Brompton, to whom Subscriptions, by Post Office Order or otherwise, should be transmitted.

The payment of ONE GUINEA annually is required of the Associates, or TEN GUINEAS as a Life Subscription, by which the Subscribers are entitled to a copy of the quarterly *Journal* as published, and permitted to receive the parts of the *Collectanea Archaeologica* at a reduced price.

## THE CONGRESSES HITHERTO HELD, HAVE BEEN IN

1844	CANTERBURY,	under the Presidency of	
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1868	GIRENCESTER	" "	EARL BATHURST.



The principal points in relation to the History and Antiquities of these several places will be found in the volumes of the *Journal*. The *Journals* already published are at the following prices, and may be had of the Treasurer and other officers of the Association.

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The special volumes of TRANSACTIONS of the CONGRESSES held at WINCHESTER and at GLOUCESTER are charged to the public £1:11:6; to the Members, £1:1:0.

In addition to the *Journal*, published regularly every quarter, and profusely illustrated, it has been found necessary, from the number of communications received, and constantly accumulating, to publish occasionally another work, entitled *Collectanea Archaeologica*. It embraces papers whose length is too great for a periodical journal, and such as require more extensive illustration than can be given in an octavo form. It is therefore put forth in quarto, uniform with the *Archæologia* of the Society of Antiquaries. Sold to the public at 15s. each Part, but may be had by the Associates at 10s.





## RULES OF THE ASSOCIATION.<sup>1</sup>

THE BRITISH ARCHEOLOGICAL ASSOCIATION shall consist of patrons, associates, correspondents, and honorary foreign members.

1. The patrons,<sup>2</sup>—a class confined to the peers of the United Kingdom, and nobility.
2. The associates,—such as shall be approved of, and elected by, the council; and who, upon the payment of one guinea as an entrance fee,<sup>3</sup> and a sum of not less than one guinea annually, or ten guineas as a life subscription, shall become entitled to receive a copy of the quarterly *Journal* published by the Association, to attend all meetings, vote in the election of officers and committee, and admit one visitor to each of the public meetings.
3. The correspondents,—a class embracing all interested in the investigation and preservation of antiquities; to be qualified only for election on the recommendation of the president or patron, or of two members of the council, or of four associates.
4. The honorary foreign members shall be confined to illustrious and learned foreigners, who may have distinguished themselves in antiquarian pursuits.

### ADMINISTRATION.

To conduct the affairs of the Association, there shall be annually elected a President, ten<sup>4</sup> Vice-Presidents, a Treasurer, two Secretaries, and a Secretary for foreign correspondence; who, with seventeen other associates, shall constitute the Council. The past Presidents shall be *ex officio* Vice-Presidents for life, with the same *status* and privileges as the elected Vice-Presidents, and take precedence in the order of service.

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<sup>1</sup> The rules, as settled in March 1846, are here reprinted by order of the Council. The variations made since that date are introduced and indicated by notes.

<sup>2</sup> Patrons were omitted in 1850 from the lists of members, and have since been nominated locally for the Congresses only.

<sup>3</sup> The entrance-fee will not be demanded until five hundred associates are enrolled.

<sup>4</sup> Till 1848 six Vice-Presidents, then the number enlarged to eight, and in 1864 to the present number. In 1868 past Presidents made permanent Vice-Presidents.

## ELECTION OF OFFICERS AND COUNCIL.

1. The election of officers and council shall be on the second Wednesday<sup>1</sup> in May in each year, and be conducted by ballot, which shall continue open during one hour. Every associate balloting shall deliver his name to the President, or presiding officer, and afterwards put his list, filled up, into the balloting box. The presiding officer shall nominate two scrutators, who, with one or more of the Secretaries, shall examine the lists, and report thereon to the General Meeting.

## OF THE PRESIDENT AND VICE-PRESIDENTS.

1. The President shall take the chair at all meetings of the Society. He shall regulate the discussions, and enforce the laws of the Society.
2. In the absence of the President, the chair shall be taken by one of the Vice-Presidents, or some officer or member of the Council.
3. The President shall, in addition to his own vote, have a casting vote when the suffrages are equal.

## OF THE TREASURER.

The Treasurer shall hold the finances of the Society, discharge all debts previously presented to, and approved of by, the Council; and, having had his accounts audited by two members elected at the annual general meeting, shall lay them before the annual meeting.

## OF THE SECRETARIES.

1. The Secretaries shall attend all meetings of the Association, transmit notices to the members, and read the letters and papers communicated to the Association.
2. The Secretary for foreign correspondence shall conduct all business or correspondence connected with the foreign societies, or members residing abroad.

## OF THE COUNCIL.

1. The Council shall superintend and regulate the proceedings of the Association, and elect the members, whose names are to be read over at the public meetings.
2. The Council shall meet on the days<sup>2</sup> on which the ordinary meetings of the Association are held, or as often as the business of the Association shall require; and five shall be deemed a sufficient number to transact business.

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<sup>1</sup> In the earlier years the elections were in March. After 1852, till 1862, the Annual General Meetings were held in April. Subsequently they have been held in May.

<sup>2</sup> In the earlier years the Council meetings and ordinary meetings were not held in connexion.

3. An extraordinary meeting of the Council may be held at any time, by order of the President, or by a requisition signed by five of its members, stating the purpose thereof, addressed to the Secretaries, who shall issue notice of such meeting to every member.
4. The Council shall fill up any vacancy that may occur in any of the offices, or among its own members.
5. The Chairman, or his representative, of local committees established in different parts of the country, and in connexion with the Association, shall, upon election by the Council, be entitled to attend the meetings of the Council and the public meetings.
6. The Council shall submit a report of its proceedings to the annual meeting.

#### PROCEEDINGS OF THE ASSOCIATION.

1. The Association shall meet on the fourth Wednesday in November, the second Wednesday in December, the second and fourth Wednesdays in the months from January to May, and the second Wednesday in June, at eight o'clock in the evening precisely,<sup>1</sup> for the purpose of inspecting and conversing upon the various objects of antiquity transmitted to the Association, and such other business as the Council may appoint.
2. An extraordinary general meeting of the Association may at any time be convened by order of the President, or by a requisition signed by twenty members, stating the object of the proposed meeting, addressed to the Secretaries, who shall issue notices accordingly.
3. A general public meeting, or congress, shall be held annually in such town or place in the United Kingdom as shall be considered most advisable by the Council; to which associates, correspondents, and others, shall be admitted by ticket, upon the payment of one guinea, which shall entitle the bearer, and also a lady, to be present at all meetings, either for the reading of papers, the exhibition of antiquities, the holding of *conversazioni*, and the making of excursions to examine any objects of antiquarian interest.

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<sup>1</sup> At first the meetings were more numerous, as many as eighteen meetings being held in the year; and the rule, as it originally stood, appointed twenty-four meetings. Up to 1867 the evening meetings were held at half-past eight.

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(Those marked with an Asterisk are *Ex-Officio* Vice-Presidents.)

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# THE JOURNAL

OF THE

## British Archaeological Association.

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MARCH, 1869.

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### INAUGURAL ADDRESS

DELIVERED ON MONDAY AUG. 10, 1868, AT THE CONGRESS  
HELD AT CIRENCESTER.

BY THE EARL BATHURST, PRESIDENT.

LADIES AND GENTLEMEN,—Although I feel that I am unworthily placed in the chair on the present occasion, I shall proceed, without further apology, with my inaugural address. I must premise that I come here not to instruct the well-informed, but, if I can, to make the subject of archæology interesting to those who are not well versed in its scientific details. I purpose, therefore, to give a passing outline of the various subjects which will be brought before your notice.

Archæology may be defined to be a science which deduces history from the relics of the past. The British Archæological Association was formed in 1843, to investigate, preserve, and illustrate all ancient monuments of the manners, customs, and arts of our forefathers. When the Association commenced its labours there were scarcely any local museums in which objects of antiquity were deposited, and the British Museum had then no particular place assigned for their custody. When on this subject I cannot reconcile it to myself to pass over the name of a distinguished antiquary, Samuel Lysons, born in the neighbourhood of this town, at Rodmorton. He was keeper of the archives in the Tower of London, and a member of the Royal Society and the Society of Antiquaries. He wrote, first, on the antiquities of the county of Gloucester; secondly, on the Roman remains discovered

at Woodchester, chiefly by himself; and he edited the *Magna Britannia* conjointly with his brother. He brought into view several memorials in the Abbey Church, and did honour to the county by his deep research and persevering labour. I knew him myself early in life. Having said thus much of so deserving a man, and so distinguished an archæologist, I now revert to my subject.

Cirencester, the *Corinium* of the Romans, was, prior to their invasion, a very general thoroughfare, with roads branching out in different directions; which, joined to its central situation, probably recommended it as a great military station. It was a place of importance in the time of Julius Cæsar; and as I am now on the subject of roads, I will quote an eloquent passage from Lord Carnarvon's inaugural address delivered elsewhere, but which is peculiarly applicable to this part of the country: "Occasionally," he says, "the plough turns up some relic or memorial of Roman times in Britain,—some vase, or urn, or column, or capital, or tessellated pavement, or shattered altar; but to my mind, the chief evidence of the power which Rome wielded, and the civilisation which she diffused, is to be found neither in camp nor temple, neither in pavement nor pottery, so much as in those great military roads which were carried through the length and breadth of the country." Thus said Lord Carnarvon. Four great roads meet at Cirencester: first, the Fosse; secondly, the Ikenild-way; thirdly, the Irmin-street; and fourth, the Ackman-street. These roads, and the direction which they take, will be described to you with much more accuracy of detail in papers comprising the history of ancient *Corinium*. But, in addition to these roads, we have other antiquities to boast of belonging to the Roman era. There is an elliptical area called "The Bull Ring," evidently the remains of an amphitheatre where the Romans performed their various exhibitions. Rows of seats, now defaced, were a few years ago visible, rising to a height of twenty feet from the area. The Roman burial-place was situated in the suburb of Watermoor, to the south. There have been found also various relics consisting of pottery, urns containing burnt bones and ashes, sculptured stones and monuments, and a splendid Roman capital, discovered in what was called Gregory's Nursery Garden, in 1838, which you will have an opportunity of examining.

We have now a museum in our town, built by the late Lord Bathurst, in which a vast variety of Roman antiquities are deposited. Latterly an acrostic, or some similar device, of square letters, written upon a tile (a great curiosity deserving of much inquiry), has been placed here for the inspection of the learned. Among the most interesting remains which time has spared, are the tessellated pavements. One, describing Orpheus charming the birds and beasts by the harmony of his lyre, is at the Barton Farm, in the same place in which it was originally discovered. The other was brought to light by digging a drain in Dyer-street, and is deposited in the museum. These will receive ample justice from those gentlemen who will dilate to you on their beauty and value. A vast number of coins have been discovered in the town and its vicinity, dating chiefly from the reign of Constantine to the evacuation by the Romans in the time of Honorius. Although to many a collection of coins might appear to be uninteresting, yet we find one of our most distinguished authors descanting, in a most elaborate treatise, on their value. Addison, in his *Dialogues on Medals*, says : "Medals have an advantage over books. They tell their story much quicker. They are the best epitomes in the world, and let you see at a glance the substance of a hundred pages. They not only shew you the actions of an emperor, but mark out the year in which they were performed. Every exploit has its date set upon it." Pope, adopting the same view, wrote a eulogistic epistle in praise of this treatise on medals. He thus begins :

"See the wild waste of all-devouring years !  
How Rome her own sad sepulchre appears,  
With nodding arches, broken temples spread :  
The very tombs now vanish'd, like their dead.

\*             \*             \*             \*

Ambition sighed. She found it vain to trust  
The faithless column and the crumbling bust ;  
Convinced, she now contracts her vast design,  
And all her triumphs sink into a coin."

But enough of this. You will gain more information from Capt. Abbott, who has arranged the coins in the museum.

Although I am aware that I have not exhausted the subject of antiquity, I proceed to topics of a more recent date. The Abbey Church holds as high a position in Cirencester as does St. Peter's in Rome. I should be anticipating others

who will be fully prepared to give you a detailed account of its origin, its well-proportioned tower, the architectural beauties of its windows, and the decorations of its various chapels, were I to enter into *minutiæ* upon this subject; but as I read in the programme of this society, that it is their intention to visit a variety of churches, it will be as well to say a few words on architecture. Strictly speaking, architecture is merely the art of building in general. An arch has been defined to be "an artful disposition and adjustment of several stones or bricks jointly, in a bow-like form; by which their weight produces a natural pressure and abutment, so that they not only support each other, but may be extended to great width, and made to carry the greatest weights." I have been thus particular in defining an arch, because it has been contended by some of the learned that for the first thousand years of architecture the round arch prevailed; and secondly, for the same period nearly, the pointed arch; but that there was a period of transition lasting nearly a hundred years. This doctrine must be received with considerable allowance and exceptions. The Romans borrowed their architecture from the Greeks. It is not, however, my intention to enter into the distinction of Doric, Corinthian, Tuscan, and Composite orders. Suffice it to say that the classic beauties of the various temples and columns of Greece and Rome have never been surpassed. The great incorporation of architects who built the cathedrals of Europe departed entirely from the models of Greece and Rome, and introduced another style termed Gothic architecture. Perhaps this was not an improvement on the ancient orders. Nevertheless many have considered Gothic edifices more calculated to inspire the mind with devotional and religious feelings than the temples of the ancients. Milton, in his *Il Penseroso*, favours this idea in these lines :

"But let my due feet never fail  
To walk the studious cloister's pale,  
And love the high, embowered roof  
With antique pillars massy proof,  
And storied windows richly dight  
Casting a dim, religious light.

"There let the pealing organ blow,  
To the full-voiced choir below,  
In service high and anthems clear,  
As may with sweetness, through mine ear,

Dissolve me into ecstasies,  
And bring all heaven before mine eyes."

I see by the programme that Malmesbury Abbey will be visited by the Association. It is a grand ruin, with a magnificent arch and a porch of surpassing richness. The profusion of ornament used therein exceeds that of any other part of the building. Service is performed in what remains of the Abbey. Fairford Church is renowned for its painted glass. Painting in glass is a mediæval art of Byzantine origin. The earliest specimens are to be found in the Mosque of Sophia at Constantinople. France was, in Europe, the cradle of glass-painting. Much of the finest in this country fell a victim to the mistaken zeal of the Puritans in the great rebellion. The art of glass-painting, or rather the colours have deteriorated, for the ancient are acknowledged to be the finest specimens. Among them the twenty-eight windows in Fairford Church hold a high value. The glass was said to have been taken in a ship bound for Rome, by John Tame, who, in 1493, built a church for them. The newly-discovered villa at Chedworth has many attractions, not only from its romantic situation and its tessellated pavements, and its appurtenances, but because, if some theories are adopted, it gives us an insight, to a certain extent, of the mode of country life of an ancient Roman nobleman.

Having now, to the utmost of my ability, endeavoured to give you an outline of the science of archæology, if I have succeeded in recommending the labours of this society to those who were indifferent upon the subject before, my object will have been accomplished. Although archæology cannot vie with the cheery excitement of the chase, nor possesses the all-absorbing interest of the turf, yet it tends not to extravagance and ruin. Surely the student who pores over the ancient remains of Greece and Rome, or who takes a circuit to visit those sacred edifices which the piety of our ancestors has erected in honour of the Creator, cannot be said to have passed a flat, unprofitable day.

## THE NORMAN EARLS OF GLOUCESTER.

BY J. R. PLANCHÉ, ESQ., SOMERSET HERALD, V.P.

It is with peculiar feelings of pride and pleasure that I find myself, after a lapse of two and twenty years, again addressing the British Archaeological Association in the county of Gloucester. In 1846 our society was in its youth, resolutely struggling against prejudice, and I may too truly say, persecution. It is a proud and honourable reflection for us that we have outlived the former, and derived strength from the latter. In England there is always a recoil from injustice, which more than compensates, as far as reputation is concerned, for any injury it has inflicted. Our third Congress was held in the city of Gloucester, under the greatest disadvantages. We have survived them, and hold our twenty-fifth Congress in Cirencester, honoured by the highest local patronage, and welcomed by the truest hospitality. I regret that, as far as I am concerned, I can do little in return for the kindness of our reception; but I trust my deficiencies will be in some measure supplied by my classical associates who revel in Roman remains, and in ancient Corinium will find "scope and verge enough" for admiration and disquisition. I have no scruple in confessing that I am a Goth; that I am unmoved by hypocausts, and care but little even for tessellated pavements, unless there is something in the design which illustrates the dress, arms, or personal ornaments of that wonderful people who marched with the Muses in their train, and civilised the savages they subjected. I cannot claim the same credit for the conquerors in whom I take a special interest. The Dane and the Norman were devastators as well as invaders. The fearful word, "*wasta*," so frequently met with in the great survey of the kingdom immediately after the Conquest, expresses too faithfully the wretched state of the broad lands wrenched from the Saxon or still older British proprietor, whose name as possessor previous to the invasion is all that has come down to us,—whether slain, or reduced to serfdom, we are ignorant. The blood of Alfred may have flowed in his veins; his ancestors may have worn the imperial purple, or given



laws to the earliest colonists of the Cassiterides; and of his successors we at present know little beyond the fact that they held lands, as tenants in chief of King William, which the former possessors held in the time of King Edward. Of how few of the host that "came over with the Conqueror" have we been able to ascertain even the immediate progenitors! Our nobility and gentry are proud to claim descent from them, and to quarter arms which they never bore, in perpetual memory of such Norman lineage. But until recently no question had arisen respecting the origin of the conquerors themselves, the mass of whom were too lightly regarded as fortunate adventurers, men of no mark in their own country, who had thronged to William's standard in the sole hope of plunder and aggrandisement. The valuable labours of Messrs. de Gerville, Pluquet, and Leopold de Lisle, in France, and the late Mr. Stapleton in England, have thrown most important light on this subject; and guided by their researches, following humbly in their footsteps, I have myself been able to correct some serious errors, and dissipate some singular prejudices. Upon the present occasion, however, my course appeared almost too clear to be interesting to the antiquary, while the subject is one which it is next to impossible to render popular to a mixed assembly. One chance, however, presented itself of creating a little controversy,—a most desirable thing on such occasions. It was this. The catalogue of the Earls of Gloucester invariably commences with Robert, generally called Consul; but in Augustine Vincent's own copy of his *Discoverie of Brooke's Errors*, preserved in the College of Arms, there is a note, in his handwriting, at the commencement of the list of the Earls of Gloucester, to the following effect, "Where is William Fitz Eustace mentioned by Dr. Powell?" I turned to the learned Doctor's continuation of Humphrey Lloyd's *Description of Wales*, translated from the Welsh chronicles, and published in 1584, and there I read this passage: "About this time (1094) Roger Montgomery, Earl of Salop and Arundell; William Fitz Eustace, Earl of Gloucester; Arnold de Harcourt, and Neale le Vicount, were slaine between Cardiff and Brecknock by the Welshmen; also Walter Evereux, Earl of Sarum, and Hugh Earl Gourney, were there hurt, and died after in Normandie." Camden, in his *Britannia*, says: "As to the Earls of Gloucester, some have obtruded upon us **one**



William Fitz Eustace as the first. Who he was I have not yet found in my reading, nor do I believe he ever existed." Such an opinion from so learned a person as Camden is not to be lightly regarded, and Rudder is fully justified in repeating it almost in the same words; yet it is evident from the manuscript note of Vincent, that *he* did not altogether discredit the statement, which the three crosses placed at the head of the paragraph distinguish as made by Dr. Powell himself, on some authority unfortunately not specified; and Vincent, on such a point, I should be induced to listen to even before Camden. Besides, after all, a negative is difficult of proof, and Robert was not created Earl of Gloucester until 1110 (10th of Henry I): so that if this William Fitz Eustace be a myth, there was no Norman earl of this county for forty-four years after the Conquest. Rudder, echoing Dugdale, as he previously echoed Camden, exclaims, "there is no earldom in the kingdom so ancient as this of Gloucester"; and then he tells us over again the old story of Eldol the Briton, by some called Earl, and by others Duke and Consul of Gloucester, A.D. 461; gravely assuring us that he attended King Vortigern on that memorable occasion when the treacherous Saxons, at the command of Hengist, drew their short swords out of their sleeves, and massacred their unarmed and unsuspecting guests; that Eldol seized a wooden stake, and after slaying with it seventy of the traitors, and breaking the bones of an indefinite number, got safe back to Gloucester; and subsequently fighting under Aurelius Ambrosius against Hengist, in Yorkshire, took the Saxon prisoner, and as a punishment for his previous treachery cut off his head. Sir Francis Palgrave, one of our most acute and learned historians, has briefly disposed of this and other legends promulgated by Nennius, Gildas, and Geoffrey of Monmouth, in these words: "These details have been told so often that they have acquired a prescriptive right to credit; but I believe they bear no nearer relation to the real history of England than the story of Æneas, as told by Virgil, does to the real history of the foundation of Rome." But thus it is that historians, like ordinary mortals, "strain at gnats while they swallow camels." Mr. Rudder gulps down Eldol, stake and all, but makes wry faces at William Fitz Eustace, who is simply said to have fallen in the battle of Cardliff, with several other leaders of note, whose identity

can be no more questioned than that of William the Conqueror. When the erudite Camden declares that he never in his course of reading met with any mention of William Fitz Eustace, he means, of course, one whom he could identify with Dr. Powell's Earl of Gloucester; but that there was a William Fitz Eustace said to be living in the reign of William Rufus, could scarcely have been unknown to him. That his name does not appear in *Domesday*, amongst the tenants in chief of the county of Gloucester, is no objection, as that survey was completed in 1086, eight years before we hear of such an earl; who, if there be any truth in the statement, most probably owes his title, as did William de Waren, first Earl of Surrey, to Rufus, and not to the Conqueror, and was slain too soon after his creation to obtain more notice in history than the casual mention of his name by a contemporary and local annalist. The person to whom I allude is mentioned by William of Tyre, a writer of that age, who has been followed by the author of the *Chronique de St. Medard*, and by Guillaume de Nangis; and the whole affair is enveloped in a fog as thick as the most modest lord mayor of London could desire should veil his ephemeral glory from the profane eyes of a metropolitan mob on the 9th of November.

Mr. Daniel Gurney, in his magnificent, privately printed *History of the House of Gournay*, had his attention drawn to this subject by the inclusion of the name of Hugh de Gournay amongst the personages connected with it; and following a French account in *L'Histoire et Chronique de Normandie* (printed at Rouen, by Megissier, in 1610), he very naturally questions the fact of there ever having been such a battle of Cardiff at all; for the French writer not only alters the names of some of the principal combatants, but gives the date as 1074 instead of 1094, according to the Welsh chronicler; and the consequence is that Mr. Gurney, who appears unfortunately to have overlooked the earlier account, has taken much unnecessary trouble to shew that the knights and nobles reported to have been slain in that action had either died before, or were living long afterwards. In a manuscript history of the house of Gournay, the conflict also is called "la bataille d'Arecliffe"; and Mr. Gurney has suggested that it took place in the neighbourhood of

Norwich, during the rebellion of Ralph de Gael, Earl of the East Angles.

Now Dr. Powell's statement, whatever may have been his authority, is much more consistent with undoubted facts; and surely we may give Welshmen credit for knowing a little better what passed in their own country, than a foreign writer who has evidently copied inaccurately their account, and, as I believe, jumbled two, if not three, events together. The Norman chronicle describes the battle as having occurred in 1074, during the life of the Conqueror, and in consequence of an inroad of the Danes. It makes no mention of William Fitz Eustace, but in his place puts "Guillaume le Fils-Auber" (William Fitz Osborne), the great Earl of Hereford, who was killed in Flanders in 1071; adding, however, Arnoul de Harecourt and Neal le Vicomte to the list of killed in the action, and thereby identifying it with the battle of Cardiff; and concluding with these words, "Hue de Gournay et le comte d'Evereux furent portez navrez en Normandie où ils decedèrent." Almost a literal translation of the Welsh statement. "Walter Evereux, Earl of Sarum, and Hugh Earl Gournay were there hurt, and died afterwards in Normandie." Is it not obvious that the French writer has substituted the name of Fitz Auber for Fils Eustace, and transmuted "Walter Evereux, Earl of Sarum," into a Count of Evereux? inducing Mr. Gurney to suggest that, as William Count of Evereux was witness with Roger de Montgomery to a charter of William the Conqueror in 1074, it was probably Richard Count of Evereux, who appears to have died about 1073, who might have been wounded with Hugh de Gournay in the encounter. The date of 1094 of course scatters all these conjectures to the winds, while it perfectly corresponds with the date of the death of Roger de Montgomery, Earl of Shrewsbury and Arundel, which is recorded to have taken place 7th of July, 1094, in which year he was buried in the Abbey at Shrewsbury, and is not positively opposed to any other recorded and well-authenticated fact.

The mention of a Walter Evereux, Earl of Sarum, is not the least interesting circumstance to me in this inquiry. In my paper on the Earl of Salisbury, read at our Congress in that city (and published in the fifteenth volume of our *Journal*), I commented at some length on the vexed question of the parentage of Edward of Salisbury, and gave my

reasons for believing that the name of his father was Walter, and that there was some foundation for the statement in the *Book of Laycock Abbey*, that William the Conqueror gave the said Walter ("Le Eurus, De Eurus, or D'Evereux") "all Sarisberie and Ambresberrie." I also quoted the remark of Leland, who in his *Itinerary* (written in the reign of Henry VIII), speaking of Wiltshire, says, "I read that one Gualterus was the first earl after the conquest of it." I had not seen, or did not remember at that moment having met with, Dr. Powell's note, or should certainly have used it in support of my argument. It is not, however, with the Earls of Salisbury we have now to do; but anything which tends to authenticate this account of the battle of Cardliff must strengthen our belief in the existence of an earl of Gloucester. Mr. Gurney himself has sufficiently demolished the French account by comparing the dates of the deaths of the combatants with that given of the battle; and on applying the same test to the Welsh record, it is most important to observe that of the three well-known individuals who are named as having fallen in the battle of Cardliff, or died in Normandy from the wounds they received in it, nothing whatever is recorded which can fairly be said to invalidate the statement. None can be proved to have survived that period, and their deaths are not accounted for in any other manner. Roger de Montgomery, the most important person of the group, as I have already told you, was buried at that precise date. M. de Gerville, in his notice of the Barons de Nehon, mentions the statement that Neal le Vicomte de St. Sauveur was killed at Cardliff in 1074; but corrects the date, and asserts that he died in 1092, and that Geoffrey de Montbraye buried him at Coutances. As for Hugh de Gournay, the second or third of that name (for his modern biographer is by no means confident respecting him, and intimates a probability that two Hughs have been, like George Colman's "two single gentlemen," rolled into one), the last we hear of him is that he became a monk in Normandy, where he died *some time after* 1085; but nothing is positively known of how long after, or what was the cause of his death; and the assertion that he was "hurt" at Cardliff, and "died after in Normandy," is quite reconcileable with the fact, if it be one, that he became a monk there, as it was a common practice in those days for a warrior to assume the monastic habit even *in articulo mortis*.

Of Arnoul de Harecourt, named in both accounts, I have found nothing to affect the question one way or the other, and we have therefore only Walter Evereux, Earl of Sarum, and William Fitz Eustace, Earl of Gloucester, to dispose of. Are we to do so by an off-handed assertion that no such persons ever existed? Why are we to discredit this particular portion of the narrative? What evidence have we to contradict it? Our own ignorance is surely no testimony; nor, with all my profound respect for the learned Camden, can I allow even his declaration of ignorance to put an end to the question. The original writer, whoever he was, to whom Dr. Powell was indebted for the brief, simple, and probable account of certain Anglo-Norman chieftains being slain and wounded "by the Welshmen between Cardiff and Brechnock," in the reign of William Rufus, and when Gryf-fyth ap Conan was prince of South Wales, stated either what he as a contemporary knew of his own knowledge, or repeated several hundred years ago a local tradition. Of the six persons he named, three are well known, and a fourth is at least a subject of controversy. Is it likely he invented the two other? What possible motive could he have for creating and killing, in one breath, a William Fitz Eustace, Earl of Gloucester? Here is no mythic worthy such as Guy Earl of Warwick, or Bevis of Southampton. He neither kills a dun cow nor a giant. He does not even, like that true Briton, Eldol, slay seventy armed men with a hedge-stake or a tent-pole. He falls, with others of his rank and nation, in a fray with the Welsh, which has been magnified by foreign writers into a battle, and mixed up by them with a Danish invasion of Norfolk, supposed to have taken place in a previous reign, and of which the details, as regards both persons and places, are ludicrously confused and inaccurate. Interpolations are known to have been made in the books of abbeyes, and extravagant actions attributed to founders and benefactors, either innocently or wilfully, with the view of increasing their honour and glory; but no such temptation can be traced in this instance. It seems to me impossible to doubt that the narrator simply and honestly set down what from personal knowledge or popular report he himself believed to be true, and that there were two persons who, at the close of the eleventh century, were, as we should now say, "commonly called," one "Earl of Sarum," and the

other "Earl of Gloucester." Let us candidly admit that we are still much in the dark respecting the title of Earl, and the rights, powers, and dignity it conveyed in the days immediately following the Norman occupation. The title is understood to be tantamount to that of "comte" or "counte" in France, derived from the "comes" of the court of Constantine; but the word itself is Saxon, and there were "eorls" of many counties in England before the battle of Hastings. There was the powerful Godwin in the south, the unfortunate Waltheof in the north, the much abused Rolf, Ralph, or Rudulphus, in your neighbouring county of Hereford, and half a dozen others so styled, though they were never girt by their sovereign with a sword, or formally in receipt of the third penny of the pleas, which was afterwards considered the sole proof of an earldom. To these must be added the Norman invaders, who were counts in their own country, and who naturally retained their titles in England, although they might not have received English earldoms. For instance, Eustace Count de Boulogne, one of the principal leaders in the battle of Hastings, and whose figure was fortunately discovered by Mr. Stothard, the name being nearly obliterated in the Bayeux Tapestry. Now this identical Eustace was the father of the great Godfrey de Boulogne, Duke of Lorrain and King of Jerusalem; of Eustace, who succeeded him in the county of Boulogne; and of Baldwin Count of Edessa and King of Jerusalem, after the death of his brother Godfrey. But besides this acknowledged issue, of which we have abundant historical evidence, two other sons have been attributed to him, one of whom is named William, and would consequently be called in those days William Fitz Eustace. The paternity is doubted by the learned compilers of *L'Art de Vérifier les Dates*, and after the lapse of seven hundred years the difficulties of affiliation are, you will allow, rather increased; but he is mentioned, as I have already intimated, by William of Tyre, a contemporary writer, as one of the principal leaders of the first crusade, which took place in 1096. Now if we could positively fix the date of the battle of Cardiff in 1094, this would be two years after our William Fitz Eustace, Earl of Gloucester, is said to have been slain. We will consider this objection presently. In the meanwhile here is a William Fitz Eustace, and William of Tyre distinctly speaks of him

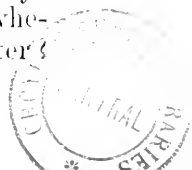
as the brother of Godfrey de Boulogne; while Bohemond, Prince of Antioch, in a letter to his own brother Roger, written in 1098, mentions another brother of Godfrey, named Hugo. The compilers of *L'Art de Vérifier les Dates* admit that if these persons were really the sons of Eustace, they must have been the issue of his first wife, Goda, daughter of Ethelred II, king of England, widow of Walter de Mantes, and mother, by that first husband, of Ralph Earl of Hereford, whom I have just mentioned. The marriage of Eustace and Goda is stated by the same authorities to have taken place in 1050, and she died in 1056. Assuming that William and Hugo were her sons, they must have been born between the years 1051 and 1056, and would in 1094 have been in the prime of manhood; therefore there is nothing in the date that would militate against the assertion of William of Tyre. The son of a count, the brother of counts, the nephew of King Edward the Confessor, the grandson of King Ethelred II, his birth would entitle Eustace to the rank of count without its being connected with any English county: and the history of this county, as far as we know of it, curiously fosters the belief that he was Count William Fitz Eustace of Gloucester; if not, indeed, William Fitz Eustace, Earl of Gloucester. Sweyne, the last Saxon earl of this county, died in 1053. We know little for certain during the confusion that existed in England, and especially on the Welsh borders, during the few years that preceded the Norman conquest; and we find no earl either of or at Gloucester at the time Duke William landed at Pevensey, for Harold, the brother of Sweyne, and who had been sent down here by King Edward to oppose the Welsh, after the defeat of Earl Ralph, had mounted the throne of England; and the Saxon earldom of Gloucester, if still existing, had merged in the crown. But what was called "the honour of Gloucester" was enjoyed by a Saxon named Brithric, who had been sent by King Edward on some mission to the Count of Flanders, at whose court he had the misfortune to attract the attention of the Count's daughter, Matilda, and the imprudence not to appreciate it. One of our poets has powerfully but ungallantly asserted that "Hell has no fury like a woman foiled," and poor Brithric would undoubtedly have agreed with him, for Matilda became duchess of Normandy, and eventually queen of England, and one of her first acts was to obtain the



banishment of Brithrie, and the confiscation of his lands; and "the honour of Gloucester" remained in her possession till her death, A.D. 1083, when it would pass naturally into the hands of the king, who died in 1087. William II, on ascending the throne, would find, therefore, the earldom and honour of Gloucester in his gift; and in the spring of the year 1093 he was taken seriously ill at Gloucester, and his life was considered in danger. Alarmed at the approach of death, he is said to have made his peace with the Church which he had offended, and did many acts of grace and charity, which we are *naively* informed by the chronicler he rescinded on recovering his health, inevitably reminding one of the old distich,—

"The Devil was sick, the Devil a monk would be;  
The Devil got well, the Devil a monk was he."

Amongst the honours he conferred was the raising Anselm to the archbishopric of Canterbury, and of his chancellor, Robert, to the see of Lincoln. It is exceedingly probable that being then in this very county, incessantly exposed as it was to the inroads of the Welsh under Gryfth ap Conan, that amongst his other gifts he may have bestowed the earldom of it upon a noble and gallant knight, or near kinsman of one who had formerly held the same command, if not, indeed, the same title in this locality. Unfortunately it is precisely at this time that our official records fail us. The earliest Pipe Roll extant is of the thirty-first year of Henry I, and therefore between 1086, the date of the completion of the great survey, and 1131 (a period of forty-six years), we are left to glean our information on such subjects from chronicles compiled by monks, who, though contemporary with, were far removed from the scene of many of the events they recorded; secluded from the world, and indebted to common report for the details of every occurrence beyond the walls of their own convent. Invaluable as their labours are to us, we cannot implicitly rely upon the unsupported statement of any single writer, more particularly as regards names and dates; and whenever discrepancies occur, we must use our own discretion in the acceptance of their facts. The account of the battle of Cardiff, as briefly given by Dr. Powell, is, however, uncontradicted by any authority; and the only question which concerns us at present is whether one of those engaged in it was an Earl of Gloucester?



The report of his death might be erroneous, as such reports have often been. He might have been left for dead on the field, or carried with his wounded companions to Normandy, and two years afterwards accompany his brothers, Godfrey and Eustace, to Palestine; or he may have been killed, as stated, and William of Tyre mistaken as to his presence in the crusades, as it is asserted he is in making him the son of the Count of Boulogne. It does not appear to have occurred to the objectors that both William and Hugo might have been sons of Eustace and brothers of Godfrey, as they are called, without being the children of either wife. They do not attempt to deny that there was a William Fitz Eustace living in the reign of Rufus; and nothing has yet been found to shew it is impossible, or even improbable, that he was Earl of Gloucester.

I have occupied so much of your time upon this, to many I fear, a very dry subject, that I shall say but little respecting the two Norman earls with whom you are better acquainted, and that little will be on lighter and more popular topics. Six years after the battle of Cardiff, "the Red King" was shot, by accident or design, in the New Forest, and his brother Henry was crowned at Westminster; and in the tenth year of his reign created his illegitimate son, Robert, Earl of Gloucester. The title of Consul, which by one of those caprices it is impossible to account for, has so pertinaciously adhered to him, signified indifferently duke or count, and might have been used with equal propriety to designate any other of our earls; indeed, was so occasionally, though Comes was more generally employed. Robert, however, has been distinguished as Consul to the present day, and may claim a prescriptive right to the appellation. His union with Mabel (or Matilda, as she is called by Ordericus Vitalis), one of the four daughters and coheirs of Robert Fitz Hamon, has been popularised by another Robert of Gloucester; and I only allude to it because I never could see the grounds for the young lady's objection as related by the rhymers, viz., that it was a shame so great an heiress should marry a man who had only one name. In those days nobody had more than one name, unless it were a nickname. The king himself was only Henry, but obtained the appellation of "Beauclerc" from his taste for and encouragement of letters. His own father's name was only Robert, the addition of "filius

Hamonis," or Fitz Hamon, simply signifying that he was the son of Hamon (who, by the way, rejoiced in the nickname of "Dentatus," or Hamon with the teeth); and her proposed husband, who styles himself "*Henrici regis filius*," son of Henry the king. He would have been so called with or without the royal license; but the oddity is that he actually had what might then be termed a second name, and would now be considered a surname. We learn from Ordericus Vitalis, who lived in his time, that he was called Robert de Caen ("*Robertus de Cadomi*"), from the place of his birth,—a fact his *fiancée* could scarcely be ignorant of. However, the story is popular and amusing, so let it pass. Respecting his issue I have only to remark, that it has been discovered by Mons. Pluquet that Richard Bishop of Bayeux, who has been represented as his legitimate son by Mabel, was born to him by a mistress named Isabella of Dover, who survived him, and dying in 1166, at a very advanced age, was buried by her son in his cathedral. Robert Earl of Gloucester died in 1147, and was buried at Bristol. His effigy appears to have been sculptured some considerable time after his decease. From the fashion of the hair, I should say the beginning of the following century. If really before 1150, which I am not prepared positively to deny, it would claim to be amongst the earliest, if not *the* earliest, of the sepulchral effigies in England.

I have only a few words now to add respecting the arms attributed to Robert and his son and successor, William, also called Consul. My amiable friend, the late Thomas Haynes Bayly, in one of his pleasant "*Songs of Society*," said :

"It's a pity when charming women  
Talk of things which they don't understand."

Without by any means endorsing this opinion I do not hesitate to assert that it is a much greater pity when sensible men commit the same imprudence. A right honourable senator, who deservedly enjoys a high reputation for general knowledge and remarkable oratorical powers, not long ago stated at a public meeting that he believed something useful was to be learnt from the study of every science, except that of heraldry. Here was an undoubtedly sensible man talking of what he did not understand; and it is the more to be lamented because he was unnecessarily giving the weight of his great opinion to a very silly prejudice, which

I am happy to say is becoming rapidly destroyed by the proof constantly afforded of the exceeding value of heraldry to the student of our national antiquities, whether historical, genealogical, or artistic. Here are the arms now of Robert Earl of Gloucester. They are blazoned by Brooke, "*gules*, three lance-rests ('restes des armes') *or*"; while by other heralds they are called "organ-rests, suffules, claricords, caricords, and clarions." Whatever they may have been intended to represent, they are depicted on the surcoat of Robert in the series of the Earls of Gloucester in Tewkesbury Church windows, painted in the fourteenth century. The earliest example of them I have met with is on the seal of Neath Abbey, the patronage of which was in the great house of the Clares, Earls of Gloucester; and they exist now only as the arms of the noble family of Grandville. The figure never could have been meant for a lance-rest, as the rest for the lance was not invented for centuries afterwards; and, as I have stated elsewhere, I believe it to represent the Pan's pipe or mouth-organ, assumed at the end of the twelfth century to typify the lordship of Glamorgan; or if indeed a clarion, which is popularly considered to be a sort of horn or trumpet, but of which I have never seen a drawing or found a description, I should say it was originally a badge of the Clares, which the Granvilles adopted in consequence of some marriage or infeodation; and a satisfactory explanation of this singular charge would probably throw important light upon the descent of certain manors and lordships, and the genealogies of two great Anglo-Norman families intimately connected with this county. I have written on this subject so amply elsewhere, both in our *Journal* and in my *Pursuivant of Arms*, that I should not even have touched upon it now but that I wish you to observe, first, that Robert de Caen died previous to the adoption of heraldic insignia, and therefore never could have borne them; secondly, that on the seal of his son William, at the period of whose death armorial ensigns began to appear, we find the figure of a lion statant guardant; and if he bore any coat of arms at all, it was probably a lion; and lastly, that there is no authority whatever for attributing such arms as "*gules*, three rests (or clarions) *or*," to either of those Consuls of Gloucester. This riddle has still to be read.

In conclusion I must beg you to understand that while

arguing in favour of the existence of a Norman earl of Gloucester previous to Robert Consul, I am not backing up a favourite theory, or interested in anything beyond arriving at the truth. Had my inquiry resulted in an adverse conviction, I should have stated it with equal satisfaction. The great object of such a society as ours, and our strongest claim to your support, is the establishment of facts by the critical examination of statements repeated without question by writer after writer, until error becomes so venerable from antiquity, and the sanction of apparent authority, that the archæologist who would destroy it is accused of sacrilege, and twitted with being untrue to his order. At the same time it is his duty to respect tradition, which is so frequently founded on fact, however distorted; and carefully to preserve every fragment of local history which is not contradicted by official record, or opposed to common sense. Such a fragment I consider Dr. Powell's note on the battle of Cardiff; and while by no means insisting on the accuracy of every particular, I venture to think that, disentangled of the obvious misconceptions which have hitherto mystified and disfigured it, the "plain, unvarnished tale" is not unworthy of further investigation by the antiquaries of Gloucestershire.

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NOTES ON MR. PLANCHÉ'S PAPER ON "THE EARLS OF GLOUCESTER," BY SIR P. STAFFORD CAREY AND THE AUTHOR.

I HAVE considerable doubts about Fitz Eustace having ever been Earl of Gloucester. I find it difficult to reconcile the position thus attributed to him with what is known of the house of Fitz Hamon.

William Rufus conferred on Robert Fitz Hamon the *honour* of Gloucester. This Robert, or it may be his son of the same name, died in 1107, leaving four daughters, all unmarried; and the eldest of these Henry I reserved for his illegitimate son, Robert of Caen, whom he thereupon created Earl of Gloucester, and, says Dugdale, gave him the whole of that honour. This was in 1109. It is thus clear that from the time of the grant made by William Rufus to the time when Robert of Caen was created Earl, the *honour* of Gloucester was vested in the family of Fitz Hamon; and while they so held it, I cannot conceive that any other person could have been made Earl of Gloucester.

Then comes the question, can Fitz Eustace have been created Earl before the honour was granted to Fitz Hamon? As a mere point of chronology this is not impossible.

From Mr. Planché's paper it would appear that if Fitz Eustace was ever made Earl of Gloucester, it was probably in 1093; and in the year following we read of his being slain in battle near Cardiff. So that between the year 1094, and the accession of Henry I in 1100, there was certainly time for William Rufus to make a grant of the honour. But this is not probable.

We are told that Fitz Eustace might be a very considerable man. But so was Fitz Hamon. And if the *earldom* had become vacant on the death of Fitz Eustace, I hardly think it likely that Fitz Hamon would have had an inferior dignity put upon him.

It must, however, be observed that Dr. Powell bestows his titles of honour with a somewhat liberal hand; and even if Fitz Eustace was not made earl, still he might possibly have had a grant of the *honour* of Gloucester. But even this I am not prepared to concede; for if while William Rufus was ill at Gloucester, in 1093, he granted away either the earldom or the honour, I think it most likely that the grant would have been in favour of Fitz Hamon, who only two years before had obtained by conquest the neighbouring county of Glamorgan.

I must now take leave to propound a theory of my own. My idea is that it was not William Fitz Eustace who was slain in 1094, between Cardiff and Brecknock, but Robert Fitz Hamon, he being at that time lord of the honour of Gloucester. In this case we must suppose that the deceased baron was succeeded by his son and heir, *Robert Fitz Hamon II.* There are several things that appear to give an air of probability to this conjecture:

1. On the supposition that there was only one Robert Fitz Hamon, writers are troubled with a multiplicity of wives; some of them saying that he married *Sybil*, one of the daughters of Roger Montgomery; others that he married a lady of the name of *Matilda*. But if there were two Roberts, father and son, *Sybil*, the daughter of Robert Montgomery, might have been the wife of the first; and *Matilda*, the daughter of somebody else, the wife of the other.

2. There is a second point to which I am disposed to attach greater importance. The Robert Fitz Hamon who died in 1107 was at that time engaged in a military expedition. He received his death-wound in action; and at the time of his death his four daughters were unmarried. I can hardly conceive that this was the man who more than forty years before came over with William the Conqueror. I think it is much more likely that the Robert who was slain in 1107 was the son of the first Robert; and that on his father being slain near Cardiff, he succeeded to the honour of Gloucester in 1094, when he might have been about six or seven and twenty, and his eldest daughter already a bouncing girl.

We are told that a younger daughter, Amice, was married to the Earl of Brittany. If (as I think not unlikely) this marriage did not take place till some years after the father's death, this circumstance would go far to confirm my case. But unfortunately the history of the house of Brittany and Richmond is enveloped in a thick haze. May I hope that a congress will not be held in the North Riding without this haze being dispelled?

*U.S.*—I see that Mr. Planché's supposition about Fitz Eustace is supported by the authority of Collins in his *Peerage* of 1711, vol. ii, p. 132. It would also appear that Mr. Nichols is as anxious as Mr. Planché

that the earldom of Gloucester should not be left vacant so long as it has been by most writers; for in his descriptive table of contents to Dingley's *History from Marble*, lately published by the Camden Society, I find, at p. 62, that he gives the title of Earl of Gloucester to *Robert Courthose*. Can there be any authority for this?

P. S. C.

In reply to Sir Stafford Carey's comments on my paper of "The Earls of Gloucester," I beg to say I have no theory of my own that I have any desire to insist upon.

I might not have considered the assertion of Dr. Powell worthy of investigation had I not felt assured by the brief note of Vincent that *he* had not disregarded it. At the same time I do not discover in Sir Stafford's observations any fatal objection to my view of the case. I cannot understand the difficulty he finds in reconciling the position attributed to William Fitz Eustace with what is known of the house of Fitz Hamon. He admits that between the death of the former in 1093 there was time enough for the honour of Gloucester to be granted to Fitz Hamon. Only he does not consider it probable that the conqueror of Glamorgan would have had an inferior dignity put upon him. With our very imperfect knowledge of the distinction, in the eleventh century, between the possession of the whole honour of a county, and the enjoyment of its earldom, I submit that we cannot decide as to the probability or improbability of such a circumstance; neither can I, on my part, subscribe to Sir Stafford's theory that there were *two* Roberts Fitz Hamon. The son of Robert Fitz Hamon would in those days have been called Robert Fitz Robert. And when Sir Stafford starts at the idea of Robert having had two wives, he must have forgotten the fact that many of our Anglo-Norman nobles had four and five wives. Hubert de Burgh, Earl of Kent, and many others, would thoroughly relieve poor Robert from the accusation of monopolising a multiplicity of help-mates. I have shewn, in several of my Congress papers, that the noblemen of that period married heiresses as fast as they had legal opportunities; and it is rather more remarkable that Robert Fitz Hamon should have been limited to two.

Next as to his age. We have had warriors in our own time actively serving when octogenarians; and forty-seven years from the time of the Conquest would allow Robert Fitz Hamon to be under seventy when he died.

As to the concluding remark respecting the title of earl of Gloucester having been given by Mr. J. Gough Nichols to Robert Courthose, I leave that gentleman to justify his assertion.

Could we ascertain the exact authority on which Dr. Powell's statement was founded, we should be much better able to arrive at a satisfactory decision. Till then I simply claim the benefit of the doubt.

J. R. P.

## ON THE PAINTED GLASS WINDOWS IN FAIRFORD CHURCH.

BY HENRY F. HOLT, ESQ.

IN the observations which I shall make upon the painted glass windows in Fairford Church, I do not purpose entering into any detail either upon the antiquity, progress, or decadence of the art of glass-painting in general; but shall confine myself to keeping closely to the subject under consideration, and thereby endeavour to create and maintain that interest in the subject which its importance unquestionably demands.

As an abstract fact it is singularly disappointing that such wonderful productions should have hitherto remained without a historian, and their influence on art thus necessarily been rendered nugatory. Whence can this apathy to such glorious works have arisen? How is the neglectful silence of three hundred and seventy years to be accounted for? Whatever the reason, the fact remains that in the second half of the nineteenth century, when every talented work of art is discussed or criticised with the utmost minuteness, the treasures of Fairford Church still remain in obscurity; and, for any practical advantage hitherto derived from them, might almost as well have never existed. With this preliminary remark I will now attempt to deal with the subject.

Before, however, entering on any point connected with the authorship or merits of the windows of Fairford Church, it will be well, for the benefit of those present who may be unacquainted with the windows, shortly to describe them. The windows, then, are twenty-eight in number, the majority being divided into several compartments. The subjects are taken from the Old and New Testament and the apocryphal Gospels; and are all, with two exceptions, to be found in the *Biblia Pauperum*, in the *Speculum Humanae Salvationis*, two of the best known early repertories of popular Scripture historical woodcuts.

The subjects from the Old Testament are but four, comprising—1, the temptation of Eve; 2, the Lord appearing to Moses in a fiery bush, whilst he was keeping the flock of



Jethro; 3, the double sign vouchsafed to Gideon; and 4, the Queen of Sheba's visit to King Solomon.

The subjects from the apocryphal Gospels and the New Testament include the principal events in the life of the Virgin and of her divine Son, and represent: 1, the meeting of Joachim and Anne at the Golden Gate; 2, the birth of the Virgin; 3, the presentation of the Virgin; 4, the marriage of the Virgin; 5, the Annunciation; 6, the Nativity; 7, the adoration of the Magi; 8, the purification of the Virgin and presentation of the infant Jesus in the Temple; 9, the flight into Egypt, with the massacre of the innocents in the distance; 10, Christ disputing with the doctors in the Temple; 11, the assumption of the Virgin. These are succeeded by—12, Christ's entry into Jerusalem; 13, Christ in the Garden of Olives; 14, Pilate washing his hands; 15, the scourging of Christ; 16, Christ bearing his cross; 17, the crucifixion between two malefactors; 18, the descent from the cross; 19, the entombment; 20, the heavenly host vanquishing the evil spirits; 21, the descent of Christ into limbo; 22, Christ appearing to the Virgin after his resurrection; 23, the transfiguration of our Lord; 24, Christ appearing to Mary Magdalen, Mary the mother of James, and Salome, in the garden, and in the background the three holy women and the angel at the sepulchre; 25, Christ and his disciples at Emmaus; 26, Christ appearing to his disciples; 27, the incredulity of Thomas; 28, the miraculous draught of fishes; 29, the Ascension; 30, the descent of the Holy Ghost. Then follow—31, the twelve Apostles; and 32, the four primitive fathers of the Church. Above them are—33, the twelve protectors of the Church surmounted by angels. Opposite them are—34, the four Evangelists; and 35, the twelve Prophets. Above whom are—36, twelve persecutors of the Church surmounted by devils; 37, the large window in the west represents, in all its awful grandeur, the last judgment. On either side of this is a window, both much damaged, and comprising, *inter alia*, 38, David sitting in judgment on the Amalakite for slaying Saul, and ordering his servant to kill him; 39, two figures of old men; 40, Samson slaying the lion; 41, the judgment of Solomon; 42, Samson slaying the Philistines, etc., etc.

In the higher lights are small figures *en grisaille*, comprising the Virgin and Child, prophets, saints, angels, most of

them bearing emblems of the Passion; and in two windows are ostrich feathers, with the "*Ich dien*" from the cognizance of the Prince of Wales.

The subject of these windows is otherwise interesting, and for us in particular exceedingly important.

The artistic interest of these windows is twofold. There is first their intrinsic merit as pictures, for they belong to the period and style of glass-painting in which the mere decorative effect of coloured glass was, if not subordinated, reconciled to its capability of conveying noble design. There is next their interest in connexion with the history of the great artist, Albert Durer of Nuremberg, to whom I believe they may safely be ascribed; and a most important period of whose artistic life and development, if I am correct in my ascription of them to him, they occupy and explain.

But the special importance of calling the attention of the British Archaeological Association to them at this moment, arises from a mortal danger to which they are exposed, and from which I trust and believe we may hope to rescue them. I mean the imminent peril, the deadly risk of restoration.

When those who do not know these windows shall see them, they will, I think, understand the grounds of artistic merit and art history on which I claim for them the most respectful attention. They will, I believe, find them, in spite of damage and decay, one of the most (if I trusted my own impression I should say the most) interesting series of painted windows in England, of the later style: in which considerations of design as well as colour occupied the glass-painter's thoughts.

On the point of art history I think I shall be able to prove that the early and *quasi* traditional ascription of them to Albert Durer is borne out to demonstration by internal evidence; and if so, that they supply a gap in his history, and explain some points of keen controversy and material interest in the earlier stage of his career.

Lastly, on the point of danger,—of the imminent need that, if these windows are to be preserved, some steps should be taken to make their value known, with a view of preserving them from the sad fate of ignorant and incompetent restoration,—I shall be able to satisfy all lovers of art only too completely when on our visit to Fairford Church I shall point out a certain head of our Saviour, two particular pro-

phets, and, alas! more grievous by far, the whole upper part of a west window, representing the heavenly section of the last judgment; the ruin of which may be measured by comparison with the lower half, still happily safe from the tender mercies of the restorer; but, as the worthy parish clerk lately informed me, with much satisfaction, likely very shortly to pass through that fiery ordeal. A worse condemnation, as I think ocular demonstration will satisfy you, than any of the condemned are represented as undergoing in the picture. The only place I should propose for such restorers would certainly be in the very hottest corners of the "Fairford Inferno."

The earliest mention in print of these windows ascribes them to "Albert Durell, an eminent Italian master." At a later date better informed describers jumped to the conclusion that this "Albert Durell" must have been Albert Durer. But strange to say, when this was first printed in 1778, and repeated more than once by compilers and copyists in the next ten years, the ascription was ridiculed by Bigland in 1791, and since has not been readventured. Even Winston, the latest and highest authority on glass-painting, who gives considerable attention and high praise to the windows, nowhere so much as hints at the artist. I appear, therefore, in the character of a new and independent claimant on behalf of Durer, and as the first who has subjected the windows to thorough examination and detailed comparison with Durer's works, in justification of the claim. The study of Durer's life and labours has been the occupation of my leisure for ten years past; and I may therefore, without vanity, claim to be specially qualified for such an inquiry, and able to give it a more exact importance in connexion with the painter's development than has been hitherto thought of. If I am right in my conclusions, these windows are a conspicuous and sole surviving record of a class of labours which occupied Durer in his transition from artistic youth to manhood, and must have been the preparation for that passage from his work as a wood-designer and wood-engraver, or *formschneider*, to his later and greater labours as a painter; in the years between 1494, when he came back from his apprenticeship-tour, and married, and 1506, when we have his first grand picture, the "Fête de Rosaire," painted at Venice, and now at Prague. In the interval his



sole hitherto recorded works are the series of the Apocalypse on wood, the Adam and Eve, and a few other copper-plate engravings; and some half dozen pictures, of which four were portraits. Before this time we know of him, first, as the goldsmith's clever and hard-working son; next as apprentice to Michael Wohlgemuth, whom I maintain to have been no painter, but a *formschneider*; which business only Albert Durer practised under him, working principally for the great Nuremberg printer and publisher (his own godfather), Antony Koburger. Under Wohlgemuth he wrought as a paid apprentice for three years. Then came his *wanderschaft*, during which he never left the empire, but confined his peregrinations to a circle of towns and cities, of which Colmar was the furthest removed from Nuremberg; during which time he seems to have worked merely, as far as we know, as a *formschneider*. At the conclusion of his *wanderschaft* he returned to Nuremberg, a youth of twenty-three; married Agnes Frey, a fair maiden of fifteen, with a decent *dot* of nine hundred gulden, and settled down to work for himself and family, as a *formschneider*, in the town where he had served his apprenticeship. From that time until he visited Venice, in 1506, by the kindly help of Bilibald Pirckheimer, the celebrated patrician of Nuremberg, who lent him money for his journey and subsistence abroad, he was working at Nuremberg; but the list of his recognised works is altogether insufficient to account for his time during the interval at the end of which he bursts upon us as a great painter. My belief is that during this period he was training his mind, hand, and eye to large compositions in colour, mainly by the medium of glass-painting; and that in the Fairford windows we have the only extant remains of his mastery in that art. Not only had his authorship of these windows (once, apparently, a tradition) dropped into oblivion; but the place of this kind of work, in the history of his art and life, has never been ascertained or insisted upon; and in this respect I venture to claim originality as well as interest for my present statement.

Everybody who knows anything of art-history, knows that Nuremberg was one of the great seats of German glass-painting in the early part of the sixteenth century; but a preliminary question which will suggest itself to most minds is, do we know, from independent sources, of Albert Durer

as a glass-painter? I answer, yes. We have a series of twenty windows in the Church of the Temple at Paris, described by Lenoir in his well-known work on glass-painting, representing much the same subjects as those of Fairford, but unhappily destroyed during the revolution. There are, in addition, windows (described also by Lenoir) at Passy, which probably have shared the same fate. There was a famous series occupying the windows of the monastery church at Hirschau, in Upper Bavaria, representing the principal events in the lives of the Virgin and the Saviour; which, from their description, must have been very much the same as the Fairford windows, but destroyed by the French in the wars of the Palatinate in 1685. This evidence is sufficient to support the attribution I now contend for. But it is remarkable that, either owing to the destruction of these continental examples, or to ignorance of Durer's biographers, the fact of his occupation in this way,—which, from the dimensions of even the works I have mentioned, must have covered several years,—has never been even referred to.

The fact that Albert Durer *did* paint glass being established by independent testimony, wholly irrespective of the Fairford windows, how do I connect those windows with him?

1st.—Tradition associates his name with them.

2ndly.—The history of the rebuilding of the church is consistent with the fact.

3rdly.—The internal evidence deducible from comparison of the Fairford windows with Albert Durer's own youthful work is, as I maintain, and hope to satisfy you, absolutely conclusive, if any such conclusiveness be obtainable from internal evidence.

1.—The name of "Albert Durell" appears in the first printed account of the windows, by Sir Robert Atkyns, in 1712. It is said that an account of the pictures was engrossed on a vellum roll, and deposited in the church chest. That roll had long been lost when Atkyns wrote; but a copy on paper was supposed to exist,—a something probably drawn up by the then parish clerk for his own use. Any so-called imprint of, or extract from, this imaginary paper copy, however, is untrustworthy, from errors of description; and if it ever existed, it had long before its disappearance become grossly corrupt.

2.—The facts of the rebuilding of the church, and the legend associated with it, are eminently consistent with the ascription to Durer. The church was begun, in 1498, by John Tame, the well-known and wealthy cloth manufacturer in the time of Henry VII, from whom he purchased the manor of Fairford. The story runs that John Tame, shortly after the expedition to Boulogne in October, 1492, took a ship on its way from some port in the Pays Bas, and bound to Rome, which had on board the glass of the Fairford windows; that he brought both the glass and the workmen into England, and rebuilt the church at Fairford to receive the glass, which was fixed soon after 1500.

This legend is pregnant with inconsistencies and improbabilities. In the first place John Tame did not purchase the manor until 1498, six years after the siege of Boulogne.

Next, England was at peace both with the pope and the Pays Bas at this time, and John Tame would hardly have ventured on an act of piracy on a ship of his own and his majesty's good friends and customers, the Flemings; and especially of the goods or property belonging to the holy father, King Henry's spiritual protector, Pope Alexander VI.

In the next place, painted glass, at this time "a drug," as Winston (who repeats the story contemptuously) goes so far as to call it, was certainly by no means so uncommon or difficult to arrive at, that a man should build a church to accommodate a set of painted windows; and if he had been eccentric enough to do so, that a set of windows painted for Rome should have been found to fit a church constructed on the familiar principles and proportions of the English Perpendicular of the period, which is perfectly unlike any contemporary church architecture of the Continent, is, to say the least of it, highly improbable.

In the next place, though it may be superfluous to waste an argument on the point, the windows contain the ostrich feathers and "*Ich dien*" of the Prince of Wales, in honour of Prince Arthur or Prince Henry, afterwards Henry VIII.

But though the story is clearly a myth, it probably, like most other myths, conceals a truth, viz. that John Tame, who as the money-making clothier to a money-making king, might well have had reasons for what the Irish call "making his soul"; and would very naturally resort, as one of the best means to this end, to repairing and beautifying the

church of his newly acquired manor; and casting about for the richest decorations possible for that edifice, he might have betaken him to his Low Country agents to procure him one of the best sets of painted windows procurable on the Continent at the seat of that industry.

The Fuggers, the Rothschilds and Barings in one, of that day, we know had branches of their Augsburg house at Antwerp and Nuremberg. We know that Albert Durer was acquainted with them, and that they were even among his most active patrons for a series of years. What more likely than that they should have handed over their English correspondent's order to Albert Durer, then, as we know, practising the art of a glass-painter among other branches of the painter's craft? That the ship with the glass should have come over, chartered by John Tame to Gloucester, then a shipping port, with art-workmen on board to superintend its fixing? Here, I believe, is the germ of truth in the story of the prize with its freight of glass and its prisoners.

What seems to me a curious incidental corroboration of the aid of foreign art-workmen in putting up the windows (in itself a most natural circumstance), is to be found in some interesting wall-paintings brought to light when the church was restored about fifteen years since, and still visible on the chancel-arch of Fairford. Others may be discovered, half effaced, on the piers of the central towers, with a good deal of diaper and foliage-work in distemper. The two figures (angels) still clearly visible, have great grace and beauty; but are distinctly in the German style of drawing and colour, quite unlike any English work of the period. It is much to be regretted that, in deference to the very susceptible anti-ritualistic prejudices of the Fairford congregation, other figures (particularly a large one on the north wall), were carefully scraped off. But it seems to me clear that these paintings were the work of the foreigners who came over to put up the glass.

Thus, then, I think I have made out that the facts known of the case, and the most probable explanation of the legend, are consistent with Durer's claim to the windows.

3.—I now come to the test of the case,—the question how far the internal evidence confirms the probabilities. Here I must ask you to follow two distinct lines of proof,—one of which involves no theory of my own; the other implying a

view of my own, founded on long and widely extended inquiries as to the connexion of Albert Durer with a set of publications with which his name has not hitherto been associated.

My first line of proof all may follow, and put to the test of their artistic judgments. Examination of the Fairford windows will, I believe, satisfy those who have made a study of German art, that both design and execution fix them to the Franconian school. Their merit forbids our attributing them to any but one of the greatest masters of that school. If they are not Albert Durer's, I know no one of power to produce such designs but Martin Schön, and he is not known to have designed for glass windows. Besides, these figures are wanting in a certain elongation, or what I may almost call feminine quality of grace, which is characteristic of Schön; added to which, he died some years before John Tame acquired the manor of Fairford. Failing him, I am at a loss to name a master whose extant pictures warrant the assumption to him of such masterly productions, except Durer.

At first sight of these windows, with the impression of Durer's works on wood and copper fresh in the mind, there seems a breadth in the Fairford draperies, and an absence of irregularity and small broken turns and folds, which appear unlike Durer's style. But when we compare the windows with his pictures, we shall find a close resemblance. The undoubted pictures of Durer are large in their treatment of drapery. Besides, the colour disguises a good deal of small and broken work, which in the woodcuts and copper-plates is much more apparent. And Albert Durer, who in all he did shews such peculiar appreciation of the distinctive requirements of different materials and methods, must have felt that glass-painting required that broad and more masculine treatment of masses, tone, and colour, which we see in the windows.

Minute examination of details bears out the impression left by the general character of the heads, draperies, actions, and arrangements. The treatment of the hair and beard is essentially that of Durer. It is the singular carefulness and precision in the drawing detail,—foliage, plants, animals, arms, jewellery, plate, and ornaments of dress. The angels throughout, both those in colour and those in *grisaille*, are



to my mind distinctively *Dureresque*. The peculiar escutcheons which the angels hold, and the tablet hung on the wall in the "Annunciation," are exactly Durer's, who had a fashion of his own in such things. Single male and female figures in costume and action, as *ex. gr.* the young woman holding doves in the "Presentation in the Temple," the figure with a round fur hat in the same picture, the two figures in the much dilapidated "Judgment of Solomon," the virgins throughout, and St. Anne in the "Birth of the Virgin," are to my mind equally conclusive of the hand of Durer. And I may say the same of the whole series of the prophets and apostles. Lastly, the lettering of the scrolls over the heads of the prophets and apostles is in my opinion a very strong ground for identifying this work with Durer. I would also claim (under correction) as a special invention of Durer, found in his noble sketch of the "Crucifixion" at Basle, and in the Fairford design of the same subject, the presence of the angel and demon receiving the souls of the penitent and impenitent thieves. I am aware that this incident has been resorted to by other painters; but I have found no example of it in German engraving or illuminations, or in pictures at all within Durer's reach. I will say the same of the lily and the sword issuing from the Christ in the "Judgment-Seat,"—the one directed to the Virgin, the other to the John the Baptist,—emblems, the one of mercy, the other of justice; which I believe to be of Durer's invention, and a modification of the two swords in the *Biblia Pauperum*.

The lettering, which is a peculiar feature of these Fairford windows (noted by Winston) is in the identical character invented by Durer, and still known to printers as Albert Durer's alphabet. He published a tract, in his volume of *Geometrical Essays*, on this very alphabet. I have a scroll traced from that which appears on the picture of one of the prophets in Fairford Church, and another taken from the letters in Albert Durer's own tract. Comparing the same words, I find them to be, with two slight exceptions, the use of a final letter, identical.

Of these proofs, immeasurably the strongest, but one which it is impossible to put upon paper, is that derived from the general character of the windows when studied as a whole. They abound in figures, details of treatment, heads, head-

dresses, costumes, groups, selection and arrangement of incident, which recall the recognised works of the master; and the general result of my own careful examination of the windows is to leave the authorship a matter, to me, past dispute.

I have reserved, till the close of my paper, an argument which I may call my private and peculiar property, for it turns on a view which has never yet been publicly propounded, and it is pretty safe to be sharply contested. This is the belief that Albert Durer was largely concerned in the designing and engraving on wood of the cuts in the earliest set of German books containing Scriptural designs, viz. the *Block-Books*, comprising the *Biblia Pauperum*, the *Speculum Humanæ Salvationis*, as well as the *Nuremberg Chronicle*, and the *Schatzbehalter*. All of these, which have colophons giving them a local habitation and a publisher's name, were issued from the press of Anthony Koberger, the greatest Nuremberg printer, and Durer's godfather; and all that bear a date range within the time that Albert Durer was apprenticed to Wohlgemuth, the *formschneider* employed by Koberger.

To keep my argument clear, let me ask you to admit for a moment that Albert Durer *was* the author of these woodcuts. There is found in them, only in them, and only between 1490 and 1500 (the time within which the designing the Fairford windows must fall), several peculiar forms of *nimbi* of the Divinity. Upon examining these *nimbi*, you will see that they are unique, never occurring except in this set of books, and within this narrow interval of dates, repeatedly in the Fairford windows. I know no other example of it in this country. If there be none, I maintain that it connects these windows with the designer of these woodcuts.

Hence the importance of my view that the designer was Albert Durer. I may say that I had arrived at this conclusion years before I ever saw the Fairford windows. The "*Nuremberg nimbus*," therefore, as I may call it, came upon me, when I found it at Fairford, with all the force of a clinching blow. But if, individually, the *nimbus* was the strongest link between the set of early book-cuts and the Fairford windows, it was only one of a large number of similar links. I cannot here go into the detail which satisfies me either that the designer of the *Biblia Pauperum* and the *Specu-*

*lum Humana Salvationis*, and the designer of the Fairford windows, were one and the same; and if not, that the artist who designed the windows was satisfied to borrow the designs of the rude cuts in question, which I venture to declare, in all the highest artistic essentials of design, are of the noblest quality. It seems to me easier to conceive the same artistic mind expressing its thought by help of the same ideas conveyed on the woodblock, swiftly, rudely, and with the least possible expenditure of time and labour; but in the costly crystal and gorgeous oxides of the glass-painter laying under contribution a time, a care, and a laborious skill worthy at once of the noble material and the lofty and beautiful thought.

Whatever the mode of connexion be between the Fairford windows and the woodcuts from the *Speculum* and *Biblia Pauperum*, they cannot be disconnected. Though the books came first, books and windows were the work of the same epoch; and if not of the same hand, then the mind that designed the windows drew upon the woodcuts. I firmly believe the hand that cut the blocks designed the windows, and that the rise in style is accounted for by the growth in years and the requirements of material.

Note, however, that the identification of these windows as the work of Albert Durer does not require *nimbus* or *Nuremberg Chronicle* in any theory of mine. It must rest, in the long run (and I think may safely be left to rest), on proof which will be patent and sufficient for all who study the windows, and have learnt to recognise the style of Durer from works admitted by all to be his, and bearing his familiar monogram.

To me that monogram needs not to be inscribed anywhere on that noble range of windows in Fairford Church. The painter has left on them the still more conclusive mark of his great mind and master hand. Not a square inch of the original work still remaining in its significance and its earnestness, its beauty of sentiment or its brilliancy of colour, but I read written on it, as if in his own symmetric characters, ALBRECHT DURER.

## ON SOME EARLY CANDLESTICKS OF IRON.

BY H. SYER CUMING, ESQ., F.S.A. SCOT., VICE-PRESIDENT.

TWICE have I already ventured to address this Association on the subject of candle-holders, first, respecting some examples formed of wood, then on others wrought of stone, and now I would beg attention to a curious group made of iron.<sup>1</sup>

Ancient *candelabra*, like ancient *lucernæ*, were occasionally fashioned of iron, but the perishable nature of the metal renders such articles of extreme rarity; still enough remains to tell us that such things were. From an early period three distinct types of candle-holders have been in vogue, viz. the pricket or spiked, the nozzle or socketed, and the clip or forceps, about each of which we have something to say. There are three objects among the London relics in the Guildhall Museum which now deserve consideration, since there are grounds for presuming that they may be pricket-candlesticks, although one has never received a designation, and the other two have been called lamp-stands. The nameless article may be described as a quadrangular spike supported on three curved legs, its entire height being five inches and a half. The character and condition of the iron prove this novel object to be of Roman origin, and there seems to be a fair chance that it is an ancient *candelabrum*.

The two so-called lamp-stands were exhumed on the site of the Steelyard, Upper Thames-street, and are both referrible to the sixteenth century. The tallest is sixteen inches high, and has a straight, pointed stem with volutes on either side, just below the apex; and a couple of branches springing from the sides, some distance down, each branch terminating in a goat's head supporting a pricket, the whole resting on a tripedal base. There can be little question that this is a pricket-candlestick for three lights, which probably belonged to some ecclesiastical establishment in the neighbourhood where it was discovered.

The other presumed candlestick from the Steelyard measures fourteen inches in height, and has a quadripedal base

<sup>1</sup> Fragments of the papers alluded to will be found in vols. xviii, 273; xxii, 105.

and twisted stem, with two volutes at top, between which rises a rather thin pricket.

Having now brought these three curious specimens to notice, we will pass on to nozzle-candlesticks.

Mr. T. Wright has kindly called my attention to the discovery, on the floor of the basilica at Uriconium, of a Roman *candelabrum* of iron, which may in some degree be regarded as the prototype of many of the mediæval candlesticks. It is four inches and three quarters in height, stands on three short legs, from the point of union of which the stem gradually widens to the mouth of the nozzle, which is about one inch diameter. Mr. Wright informs me that another example has also been found at Wroxeter, both of them being now deposited in the Shrewsbury Museum.

Hampshire as well as Salop has yielded an iron *candelabrum*, which is preserved in the museum at Andover, having been met with in that neighbourhood on the site of the Roman villa at Abbott's Ann. It is a trifle taller than the one from the basilica of Uriconium, being five inches in height; and the stem, instead of springing at once from the tripedal base, rises from a plate which rests on the three curved legs. Another difference to note is that there is no round nozzle, but the top of the stem has a notch from side to side; and the question may fairly suggest itself to our minds, was the light set upright in the hollow, or was it placed somewhat diagonally, as was the case in the rush-holders presently to be described? It will be well to add that engravings of both the Wroxeter and Andover *candelabra* will appear in Mr. T. Wright's forthcoming work on Uriconium.

If we may rely on tradition, the Museum of Scottish Antiquaries at Edinburgh possesses an iron candlestick of the commencement of the fourteenth century. It is of simple form, consisting of a horizontal stem, six inches in length, pointed at one end, to be driven into a wall; and supporting, a little way in from the opposite extremity, a single nozzle. This interesting specimen was long preserved in a farmhouse in Dumfriesshire, and reputed to have once belonged to Robert Bruce; but is just as likely to have been his property as the watch which made such a talk in 1785. That it is, however, a very old bit of furniture cannot be denied; and I am informed that it is of a type still in use,

and denominated a "workman's candlestick." I well remember that such candle-holders used to be employed in the illumination of the chalk cavern at Blackheath, Kent.

The mural candlestick is sometimes furnished with a spike at the base of the nozzle, to strike into a wooden stand. The Rev. S. M. Mayhew has an example of this kind, found near Worship-street, Dec. 1865, which is represented in plate 1, fig. 1. It will be perceived that the funnel-shaped nozzle surmounts a strong spike, the two together measuring eight inches; and at right angles is another prong, to fix in the wall, the latter being four inches and a quarter in length.

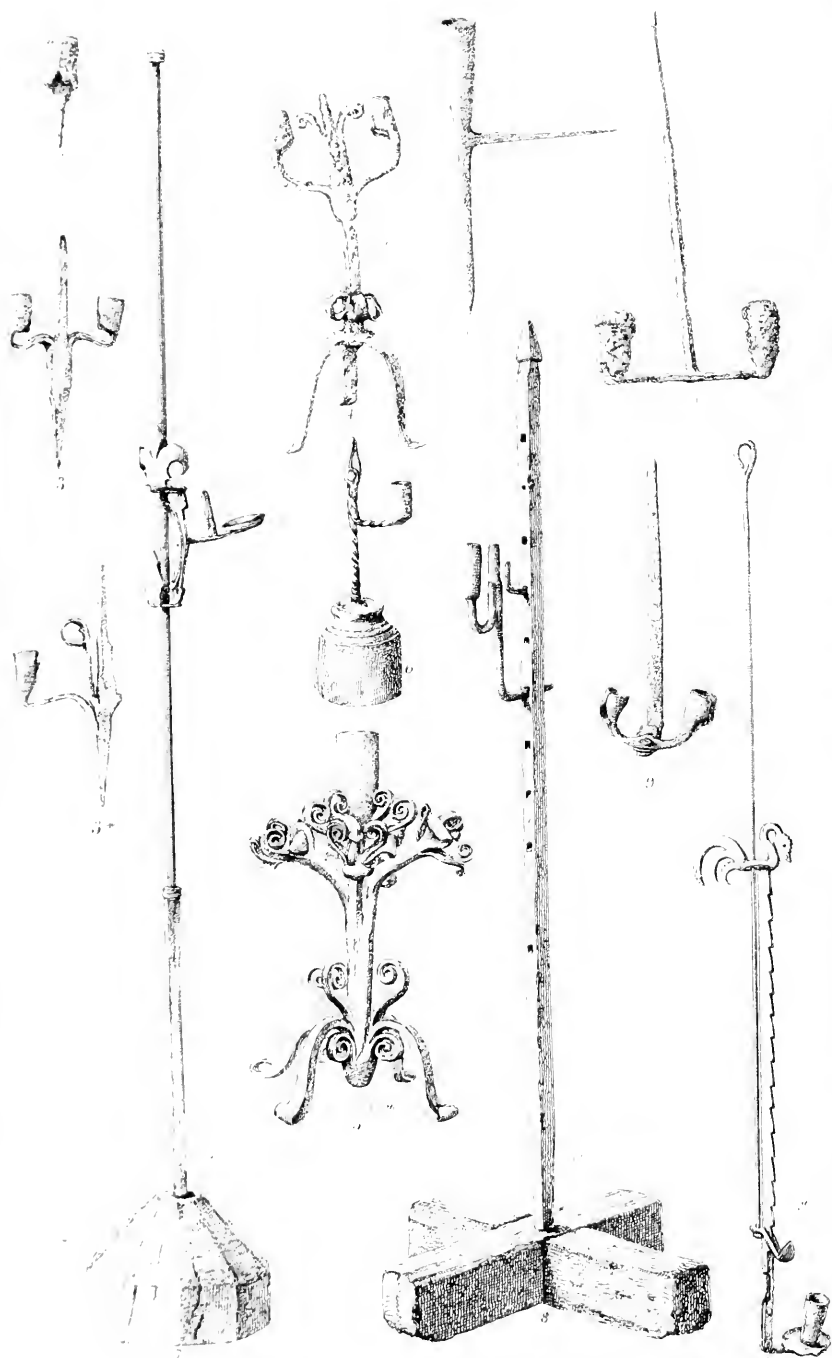
Mr. J. W. Baily possesses a candlestick of equally primitive character with the foregoing; but the spike or stem of the nozzle is not intended for insertion in a wall, but a block of wood, to be stood on the table. Its entire height is three inches; and, as usual with the early mediæval candlesticks, it is cut out of sheet iron, and has the nozzle left open at bottom. It was exhumed, in 1866, on the site of the premises of Messrs. Gooch and Cousens, London Wall, and is represented in plate 1, fig. 2.

Iron candlesticks, with spikes to fix into wooden stands, were sometimes of more tasty design than the one from London Wall. Mr. Baily's collection furnishes two examples of sixteenth century date, which verify this fact. They are both two-light candlesticks, each having a couple of branches springing from the stem, for the support of nozzles. The pricket rising between the nozzles probably held a candle of larger size than the sockets would admit. The oldest of these specimens measures five inches and a half in height, and was discovered at Brook's Wharf, Upper Thames-street, June, 1867. (See fig. 3). The other is five inches and three quarters high, and was exhumed on the site of the old Steel-yard. (See fig. 3\*.)

It is worthy of note that the majority of the older candlesticks of iron, which have reached our time, are branched for two lights, which were set so close together that the heat from one to the other must have caused a sad wasting away of wax and tallow.

A fine and curious candlestick with twin nozzles was found in Fenchurch-street, Nov. 1868, and is now in Mr. Baily's valuable collection. It is nine inches high. The stem, supported on three curved legs, rises in a pricket, with







lateral volutes between the nozzles, and round its base are four volutes. Though the workmanship of this rare object is rather rude, its design is highly commendable and pleasing, and indicates it to be a production of the sixteenth century. (See fig. 4.) For another example of a two-light candlestick of about the same date, reference may be made to the *Archæologia* (xiv, pl. 54), where one is engraved of a very singular character, which was recovered from the river Witham. It has a boat-shaped snuff-dish elevated on three curved legs, from the centre of which rises a pricket flanked by the nozzles, the whole being of iron.

Very many of the old iron candlesticks seem to have been tripodal. We may here mention a curious specimen discovered in the ruins of Bruce's Castle at Lochmaben, Dumfriesshire, and now to be seen in the Museum of the Scottish Antiquaries in Edinburgh. It is about twelve inches in height, the plain stem of the funnel-shaped nozzle being fixed on a low trivet of the simplest design.

Though tripodal candlesticks were the prevailing taste among the old workers in iron, the fashion was not always rigidly adhered to, as may be perceived by the beautiful example before us (See fig. 5), which is conjectured to be a German fabric of the close of the sixteenth century. The stem of this quadripedal candlestick has its base surrounded by volutes, and its head spreading into a rich cluster of leaves, volutes, etc.; amid which towers up a single nozzle, one inch diameter. It would be difficult to point to a more elegant candlestick than the one before us, of which Mr. Baily may well be proud of being the owner.

As the pricket and the nozzle are at times seen combined in the same candlestand, so the nozzle and the forceps are likewise frequently found associated. An excellent instance of this latter union is submitted for inspection by Dr. James Kendrick. This curious object is assigned to the reign of Elizabeth or James I. It measures eleven inches and a quarter in height, and may be described as a pair of forceps with twisted stems, one of which is driven into a block of turned wood nearly four inches diameter at the base. The other stem is bent up at right angles with the standard, forming a branch for the support of a nozzle, about an inch and three quarters high, and three quarters of an inch diameter. (Pl. I, fig. 6.)

Another example of the combination of forceps and nozzle will be seen in a stick from Surrey, in Mr. Baily's collection. It is similar in construction to Dr. Kendrick's specimen, but differs slightly from it in detail. The ironwork is quite smooth, the branch for the funnel-formed nozzle curved instead of straight, and the block into which the upright is fixed is of turned mahogany; the whole measuring nine inches and a half in height.

Such primitive pieces of furniture as the foregoing are still in use in some parts of Ireland and Wales, and Mr. Baily informs me may even yet be occasionally found in the humble farmhouses of Kent, Surrey, and Sussex.

Everybody is aware that the nozzle in these stands is for the reception of a candle; but it is not so generally known that the forceps are to clip a rushlight, but such is really their purpose.

In the thrifty times of yore it was a common practice with our peasantry to gather rushes during summer, cut them into the required length, peel off the bark, save a narrow strip left to support the pith, and after dipping them in fat lay them by for winter service. These archaic rushlights must not be confounded with the slender candles bearing the same name, formerly purchasable at the chandlers' shops; but which modern refinement has driven out of the London market, where they have become as obsolete as a bundle of brimstone-matches, and the flint and steel for their ignition. But this "light of other days" must not lead us from the quaint objects before us.

The rush-holder, stick, or stand, as it was indifferently denominated, assumed at times gigantic proportions, spiring up to a height of full four feet; but when of this size, it was not intended to be placed on the table, but the floor. One specimen which I have seen consisted of a circular plate of iron, serving at once as a base and tray to catch the falling tallow; into the centre of which was fixed a lofty stem with a projecting limb, which could be raised and lowered at pleasure by means of a sliding collar and screw: and which limb was jointed in the middle into a pair of forceps to clip the rush, and had a funnel-shaped nozzle at its extremity to hold a candle. From what I remember of the fashion of the collar and thumb-piece of the screw, I should assign this specimen to the first quarter of the seventeenth century.

Some may think there is an error in the statement that such candlesticks ever reach an altitude of four feet; but Mr. Baily produces an example from Surrey which more than proves its truth, for it measures no less than four feet seven inches in height. (See fig. 7.) This noble object consists, as usual, of three parts, the base, stem, and side-branch. The first is a nonagonal block of elm, into which the strong iron rod is fixed; upon which the light-holders are made to slide up and down by means of a spring fastened within the plate from which juts the forceps and cylindric nozzle, rising from the centre of a saucer. The form of the fleur-de-lys at the back of the sliding plate, and general fashion of this fine example, forbid our placing it at a lower date than 1500.

Little inferior, if at all, in age and interest is the next specimen, which also belongs to Mr. Baily. (See fig. 8.) In this we have a combination of two materials, the nozzle and forceps being of iron, the standard and its cruciformed base being of wood. The mode of varying the position of the lights is also a novelty. The wooden post is pierced with eight square holes for the reception of the stem of the candle-holders, which may thus be easily put up or down, according to need or fancy. Between the second and third holes from the top projects an iron hook on which the snuffers were doubtlessly hung. This curious antique is about three feet six inches in height, and was obtained on the southern borders of Surrey.

With exception of the "Bruce candlestick," all the specimens previously described were made to stand on some sort of base; but there are other kinds of iron candlesticks, which were contrived for suspension either against a wall, or to hang free from beam and bracket. Of both these varieties of rude chandeliers we have examples before us.

I exhibit a mural candlestick found about twenty years since in Moorfields, which I believe to be at least as early as the sixteenth century. (See fig. 9.) Like most of the old iron candlesticks, it is a rough affair, of simple construction, consisting only of a strip of metal nearly seven inches and three quarters high, which had a hook or loop at the upper end (now broken off), and the lower extremity bent forward, and on which are fixed two (perhaps originally three) nozzles, about five-eighths of an inch diameter, open at bottom.

Of the beam-chandelier, Mr. Baily produces an example

exhumed in Windsor Court, Monkwell-street, Oct. 1868. (See fig. 10.) It has lost its suspending hook or loop, but still measures nine inches and a half in height. The horizontal bar fixed to its lower end is four inches and three quarters wide, and has a cylindrical nozzle at either extremity. This is a good characteristic specimen of its kind, and dates somewhat later than the mural candle-holder.<sup>1</sup>

We have seen the clip and nozzle raised and lowered on the stem by means of the collar and screw, the spring and the peg; and the chandelier, which closes the present series of light-holders, introduces to us another contrivance of a totally different character, viz. the rack and catch. (See fig. 11.) This rare example, for the exhibition of which our thanks are due to Mr. Baily, is of early seventeenth century work; and, like another of the items before us, was met with in the south of Surrey. It measures about two feet eight inches when slid up, but can be extended to a length of four feet five inches. The rod with the catch has a hook at its apex, to hang it from a beam or bracket; and the rack is surmounted by the figure of a swan-necked cock. The nozzle and forceps are attached to the lower extremity of the rack.

To many the subject here treated of may appear not only trivial, but unworthy of notice; but the question is, are we, as archaeologists, anxious to penetrate into the inner life of the past, to scan the household arrangements of the humble as well as the wealthy, to become familiar, as far as the remnants of antiquity will permit, with the means and fashions of every grade of society? For if this be our aim and province, then scorn not the matters here presented; and turn not away with contempt from the smallest item, the merest trifle, which affords a glimpse of the social aspect of bygone times,—no, not even a rusty old iron candlestick, though it may have held “the little farthing rushlight” which has lent its name to song.

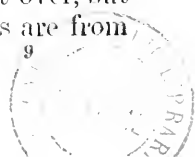
<sup>1</sup> In Worsaae's delineations of the objects in the Copenhagen Museum, 1859, pl. 189, two church-chandeliers of iron are given, which are referrible, apparently, to the fifteenth or sixteenth century. The earliest is about three feet high, consisting of a stirrup-shaped frame with a suspending hook at top, a saucer with pricket at bottom, and ring, some distance up the sides, to keep the great wax light steady. The other chandelier is about three feet nine inches in height, and consists of four upright bars secured at top, middle, and bottom, to three broad hoops; to the lowermost of which are affixed prickets; and to the second, collars to support the lights. This framework depends from four chains attached to the limbs of a cross which hangs from another chain.

## LONGEVITY IN ANCIENT AFRICA.

BY THE REV. JOHN M'CAUL, LL.D., PRES. UNIV. COLL., TORONTO, ETC.

IN the numerous articles that have lately appeared on the extended duration of human life, I have not observed any reference to the advanced age of many of the natives or residents in ancient Africa. The earliest mention that I have noticed of this characteristic, is in the *Jugurtha* of Sallust, where, speaking of the race of men on that continent, he describes them as "*salubri corpore, velox, patiens laborum*"; adding, "*plerosque senectus dissolvit, nisi qui ferro aut bestiis interiere; nam morbus haud sæpe quemquam superat.*" The historian's meaning is that very few died from disease; and that, with the exception of those who met a violent death (from the sword or from wild beasts), the majority passed away by the natural dissolution of old age. Of the truth of this statement, so far as relates to the Roman or Romanised population of Northern Africa, a strong confirmation may, I think, be found in the extant sepulchral memorials of *Numidia*, *Mauretania Sitifensis*, and *Mauretania Cæsariensis*; i. e., of the modern Algeria. The Roman inscriptions of this part of the continent have been carefully collected and published by M. Léon Renier, a highly qualified scholar, in a handsome volume that appeared in Paris from the Imprimerie Impériale in 1858. While I was engaged in reading this work, with a view to some epigraphic researches, the advanced ages of many of the deceased, as marked in their epitaphs, attracted my attention, and I took some notes on the subject, from which I shall now select those that seem to be the more useful or interesting in such investigations.

Of 1860 epitaphs that I examined, containing all in which the ages of the deceased were stated, that have been found (as given in Renier's work), at ten different places, 355 record an age of or above 70, 190 of or above 80, 75 of or above 90, and 30 of or above 100. In this statement I should mention I have used round numbers; but they are not over, but under the mark. The great majority of these cases are from



Numidia, more than one half of the whole being from the funeral records of *Lambæsa*,<sup>1</sup> a place that has supplied a very large number of the inscriptions in Renier's volume. I have selected those places that had the largest number of epitaphs: the smallest being thirty-seven, at *Pagus Phuensum*. My object in making this selection was to secure, as far as possible, a result independent of accidental circumstances. It might have been better, with this view, if I had omitted *Pagus Phuensum*; for the record of longevity there is exceptional, as will appear from the following table :

1	.	.	45	...	11	.	.	61	...	21	.	.	95	...	31	.	.	41
2	.	.	120	...	12	.	.	25	...	22	.	.	65	...	32	.	.	51
3	.	.	70	...	13	.	.	125	...	23	.	.	60	...	33	.	.	37
4	.	.	75	...	14	.	.	50	...	24	.	.	25	...	34	.	.	21
5	.	.	27	...	15	.	.	80	...	25	.	.	50	...	35	.	.	42
6	.	.	65	...	16	.	.	75	...	26	not stated <sup>2</sup>	...	36	.	.	.	.	63
7	.	.	30	...	17	.	.	131	...	27	.	.	50	...	37	not stated	.	.
8	.	.	45	...	18	.	.	45	...	28	.	.	50	...	38	.	.	75
9	.	.	91	...	19	.	.	75	...	29	.	.	40	...	39	.	.	71
10	.	.	91	...	20	.	.	55	...	30	.	.	75	...	40	not stated	.	.
																41	not stated	

(Renier, nn. 2414-2454.)

As specimens of other similar results from small numbers, I subjoin tables of ages at Zraïa, Aquartilla, and Thagaste :

<sup>1</sup> This was an important city in the interior of Numidia. In it was stationed the third legion (LEG. III. AVG. P. V.; i.e. *legio tertia Augusta Pia Vinclax*), which remained there for at least three centuries. This usage among the Romans, of keeping their troops on foreign service in one place for such long periods, is very remarkable. It is difficult to assign satisfactory reasons for it. The principal question that presents itself regarding it, is "how were those legions recruited?" There can be no doubt that occasionally the deficiencies produced by loss in action or in service, or by natural causes, were supplied by drafts from Italy. Thus we find in Tacitus (*Annals*, xiv, 38) that troops were sent from Germany to Britain to fill up the ninth legion after their disaster on their march to Camulodunum. In the words "*legione renovata*," in n. 4073, we have evidence of action to renew the third legion. (See also n. 5.) But the extant records at Lambæsa plainly shew that, in progress of time, the large majority of the corps were natives of the country. In proof of this I may refer to Renier (n. 129), in which there is a list of ninety-eight members of the legion. Of these one half were born "*castris*," i.e., were "enfants de troupe"; and the others, almost without exception, had their birth-places in different parts of Africa. A similar result, doubtless, attended the protracted detention in Britain of the second, the sixth, and the twentieth legions; although, from the position of the island, it is probable that fresh drafts were sent there more frequently than into the interior of Numidia. No extant legionary inscriptions, however, have been found in Britain, from which we can draw an inference similar to that which I have derived from the memorials of the third at Lambæsa.

<sup>2</sup> I have included, under this designation, those cases in which the ages, although originally stated, have been obliterated or lost.

<i>Zaia.</i>	<i>Aquartilla.</i>	<i>Thagaste.</i>
1 not stated	1 not stated	1 not stated
2 not stated	2 not stated	2 not stated
3 . . . 80	3 not stated	3 . . . 60
4 . . . 85	4 . . . 19	4 . . . 103
5 87 & 15 days	5 . . . 51	5 . . . 75
6 . . . 37	6 . . . 80	6 . . . 90
7 . . . 102	7 . . . 35	7 . . . 17
8 . . . 75	8 not stated	8 . . . 71
9 . . . 33	9 not stated	9 . . . 57
10 . . . 75	10 . . . 90	{ 10 . . . 81
{ 11 . . . 45	11 not stated	{ 11 . . . 75
{ 12 . . . 50	12 not stated	{ 12 . . . 55
13 . . . 73	13 not stated	{ 13 . . . 53
14 . . . 56	14 . . . 85	14 not stated
15 not stated	15 . . . 67	15 not stated
{ 16 . . . 85	16 . . . 85	(Renier, nn. 2905-
{ 17 . . . 75	17 . . . 31	2916.)
{ 18 not stated	18 . . . 80	
{ 19 not stated	19 . . . 85	
20 . . . 70	20 not stated	
21 . . . 34	21 . . . 85	
22 . . . 75	22 . . . 85	
23 not stated	23 . . . 101	
(Renier, nn. 1677-1696.)	(Renier, nn. 2341-2362.)	

Thus also, out of thirteen found at different places (Renier, p. 504), in two of which the age is not stated, there are two examples of 80, one of 70, one of 85, one of 101, and one of 105; of six found at Enchir-Lagonat, there is one of 70, one of 80, and one of 97; and of six found at Enchir-sidi-Khallel, there is one of 85, one of 87, one of 90, and one of 95. The more these records are examined, the stronger is the evidence of unusual longevity. This may have been caused by the prevailing habits of the people, or by the excellence of the climate. It seems not to have been produced by exemption from disease, for we have reason to believe that fevers were prevalent in the country, or at least about Auzia in *Mauretania Cesariensis*, as we find it recorded in an epitaph on a woman (n. 3648), "*vixit sine febris annis xvi*," as if her freedom from fever was a remarkable fact.

I subjoin some epitaphs of centenarians that I have taken indiscriminately from the sepulchral records of different places throughout that part of Africa which is included in "Algérie." Although very desirous of comparing the results of my investigation with the modern statistics of the same region, I am unable to accomplish my desire, as the neces-

sary books are not in this country. I must consequently leave this important and interesting branch of the inquiry to those residents in Europe who have the opportunity of obtaining such volumes or documents as have been published on the subject, or of consulting them in the public libraries.

1. *Woman of 132 years of age.*—L. LVC1 . FILIA . MARCELA . V . A . CXXXII .  
H . S . ST.—*Lucia, Lucii filia, Marcella. Vixit annos centum et triginta annos. Hic sita est.*—Lucia Marcella, the daughter of Lucius. She lived 132 years. Here she has been laid. (Bied-el-Comhari, between Diana and Constantine. Copied by General Creully. Renier, n. 1802.)

2. *Man of 131 years of age.*—D . M . M . IVLIVS . ABAEVS . V . A . CXXXI .  
H . S . E.—*Dis Manibus. Marcus Julius Abaus. Vixit annos centum et triginta unum. Hic situs est.*—To the Divine Manes. Marens Julius Abaus. He lived 131 years. Here he has been laid. (Ain-Kerma. Copied by General Creully and M. Cherbonneau. Renier, n. 2430.)

3. *Woman of 125 years of age.*—D . M . IVLIA . GAETVLA<sup>1</sup> . V . A . C . XXV .  
H . S . E.—*Dis Manibus. Julia Gatula. Vixit annos centum et viginti quinque. Hic sita est.*—To the Divine Manes. Julia Gatula. She lived 125 years. Here she has been laid. (Ain-Kerma. Copied by General Creully and M. Cherbonneau. Renier, n. 2426.)

4. *Woman of 120 years of age.*—CREPTALVSA . VIX . A . C . XX.—*Creptalusa Vixit annos centum et viginti.*—Creptalusa. She lived 120 years. (In the Museum, Constantine. Copied by General Creully. Renier, n. 1970.)

5.<sup>2</sup> *Man of 115 years of age.*—SEX . ARRIVS . RESTVTVS . VIXIT . ANNIS .  
CXX.—*Sextus Arrius Restutus. Vixit annis centum et quindecim.*—Sextus Arrius Restutus. He lived 115 years. (Bied-el-Bouhain, between Diana and Constantine. Copied by General Creully. Renier, n. 1798.)

6. *Man of 110 years, 7 months, and 21 days of age.*—D . M . S . CASSIO .  
AVGGG . NXX . VERN . DISP . LEG . III . AVG . P . V . QVI . VIXIT . ANN . CX . M . VII .  
D . XXI . VRSINVS . ARK . LEG . EIVSDEM . FECIT . B . M .—*Dis Manibus sacrum. Cassio Augustorari nostrorum trium verna, dispensatori legionis tertiae Augustae Pia Vindicis, qui vixit annos centum et decem, menses septem, dies viginti unum. Ursinus arkarius legionis ejusdem fecit, bene merenti.*—To the Divine Manes sacred. To Cassius, a slave of our three Augusti,

<sup>1</sup> I have purposely given this example, although I rejected it in my calculations. Renier regards the age as 125, and this is probably true. But as there is a leaf-point after not only v and a, but also c, c may be expanded, not as *centum* but as *circiter*. The same remark will also apply to the example numbered 7; but I do not recollect any other instance in which it is applicable. I have never met with an example of this abbreviation; and *plus, minus* are the terms commonly used in Latin epitaphs, when the age is not definitively known. But as there is an instance, in n. 966, of the use of *circiter*, objectors may urge that this is the true expansion here. The terms *plus, minus*, are used relative to the age of 105 in n. 3810, from which it may be inferred that care was taken as to the accuracy of such statements in epitaphs.

<sup>2</sup> There is a curious example in n. 4182 of a woman of this age.



a pay-clerk<sup>1</sup> of the third legion; Augustan, loyal, the Avenger; who lived years one hundred and ten, months seven, days twenty-one. Ursinus, chest-keeper of the same legion, made (this), for him well deserving. (In the Plain of Batna, Lambæsa. Copied by M. Renier. Renier, n. 493.)

7. *Man of 108 years of age.*—D. M. S. IVNIVS . IANVARIVS . VIXIT . A. C. VIII. —*Diis Manibus sacrum. Junius Januarius. Vixit annos centum et octo.*—To the Divine Manes sacred. Junius Januarius. He lived years 108. (Lambæsa. Copied by M. Renier and M. De la Mare. Renier, n. 885.)

8. *Man of 105 years of age.*—D. M. S. MEMORIAE . C. VIBI . SATVRNINI . B. M. V. V. A. C. V.—*Diis Manibus sacrum. Memoriae Caii Vibii Saturnini, bonæ memoriæ viri. Vixit annos centum et quinque.*—To the Divine Manes sacred. To the memory of Caius Vibius Saturninus, a man worthy to be remembered. He lived 105 years. (Auzia. Copied by D. L. Leclerc. Renier, n. 3644.)

9. *Man of 103 years of age.*—D. M. S. Q. MATTIVS . Q. F. QVIR . BARIC . SE . VIVO . SIBI . ET . CONIVGI . SVAE . FECIT . V. A. II . S. E . N̄ . CIII.<sup>2</sup>—*Diis Manibus sacrum. Quintus Mattius, Quinti filius, Quirina [tribu], Baricio, se vivo sibi et conjugi suæ fecit. Vixit annos (hic situs est) numero centum et tres.*—To the Divine Manes sacred. Quintus Mattius Baricio, son of Quintus, of the Quirine tribe, whilst living, for himself and his wife he made [this]. He lived years (here he has been laid) in number 103. (Thibilis. Copied by General Crenly. Renier, n. 2642.)

10. *Man of 101 years of age.*—P. DVPIDIV . AGATOPV . V. A. CI . II . S.—*Publius Dupidius Agatopus. Vixit annos centum et unum. Hic situs est.*—Publius Dupidius Agatopus. He lived 101 years. Here he has been laid. (Constantine. Copied by M. Renier and M. Cherbonneau. Renier, n. 1977.)

11. *Woman of 100 years of age.*—D. M. ALEIAE . FAVSTILLAE . QVAE . V. A. C.—*Diis Manibus. Aleiæ Faustillæ, quæ vixit annos centum.*—To the Divine Manes. To Aleia Faustilla, who lived 100 years. (Constantine. Copied by M. Renier. Renier, n. 1930.)

12. *Man of 100 years of age.*—P. MODIVS . P. F. QVIRINA . FELIX . V. A. C. II . S. E.—*Publius Modius, Publii filius, Quirina [tribu], Felix. Vixit annos centum. Hic situs est.*—Publius Modius Felix, son of Publius, of the Quirine tribe. He lived 100 years. Here he has been laid. (Thibilis. Copied by General Crenly. Renier, n. 2671.)

<sup>1</sup> In Muratori (883, 6) we have an example of another *dispensator*, a born-slave of Augustus. The duties of both *dispensator* and *arcarius* related to the *arca*, both in military and municipal affairs. (See Orelli, n. 1790; and Muratori, 2051, 1.)

<sup>2</sup> The letters H. S. E. are here inserted by mistake before the number of years. It was not unusual, during the lifetime of the persons for whom the gravestones were intended, to have the inscription complete excepting the age, which was to be added after death. Sometimes the direction to the heir to do this is cut on the stones, viz., "*heres annos annotabit.*"

13. *Husband of 110 years of age, and wife of over 100 years of age.*—D. M. S. L. AEMILIUS. ROGATUS. P. V. A. CX. II. S. E.—*Diis Manibus sacrum. Lucius Aemilius Rogatus. Pius vixit annos centum et decem. Hic situs est.*—To the Divine Manes sacred, Lucius Aemilius Rogatus. He lived in dutiful affection years 110. Here he has been laid.

D. M. S. NAMGEDDE. ROGATI. VX. C. II. S. E.—*Diis Manibus sacrum. Namgedde Rogati uxor. [Pia vixit annos] centum et —. Hic situ est.*—To the Divine Manes sacred. Namgedde, wife of Rogatus. She lived in dutiful affection years 100 and —. Here she has been laid. (Tubursieum. Copied by M. Pigalle and Dr. Guyon. Renier, n. 2946.)

14. *Husband of over 105 years of age, and wife of 75 years of age.*—D. M. Q. KALPV. Q. F. Q. AN. V. A. C. V. ET. CASSIA. NVA. CONI. V. A. LXXV.—*Diis Manibus [sacrum]. Quintus Calpurnius, Quinti filius, Quirina [tribus] Annianus (?). Vixit annos centum et — et Cassia Ingenua conjux. Vixit annos septuaginta quinque.*—To the Divine Manes sacred. Quintus Calpurnius, son of Quintus, of the Quirine tribe, Annianus. He lived 100 and — years; and Cassia Ingenua, his wife, lived 75 years. (Sitipis. Copied by M. De la Mare. Renier, n. 3391.)

15. *Husband of 102 years of age, and wife of 90 years of age.*—D. M. S.—CHRYYSIS. POSTUMI. PECULIARIS. VXOR. PIA. V. AN. XC.—*Diis Manibus sacrum. Chrysis Postumii Peculiaris uxor. Pia vixit annos nonaginta.*—To the Divine Manes sacred. Chrysis, of Postumus Peculiaris the wife. She lived in dutiful affection 90 years.

D. M. S. POSTUMIUS. PECULIARIS. PIVS. V. A. CII.—*Diis Manibus sacrum. Postunius Peculiaris. Pius vixit annos centum et duos.*—To the Divine Manes sacred. Postunius Peculiaris. He lived in dutiful affection 102 years. (Tubursieum. Copied by M. Renier, M. Pigolle, and Dr. Guyon. Renier, n. 3639.)

16. *Mother of 102 years of age, and sister of 53 years of age :*

D. M. S.	D. M. S.	<i>Diis Manibus sacrum.</i>	<i>Diis Manibus sacrum.</i>
IVLIAE	CLAVDI	<i>Juliae</i>	<i>Claudi-</i>
CLIVIAE	AL. MAXI	<i>Cliviae</i>	<i>æ Mari-</i>
VIX. ANN	MAE. VIX	<i>Vixit annis</i>	<i>mae. Vixit</i>
LIII	ANNIS. CII	<i>quingquaginta tribus.</i>	<i>annis centum et duobus.</i>
FLITRONIA	VICTORIA	<i>Petronia</i>	<i>Victoria</i>
SORORI. ET	MATRI	<i>sorori et</i>	<i>matrī.</i>
O. F. B. Q.	T. T. L. S.	<i>Ossa tua bene quiescant.</i>	<i>Terra tibi levis sit.</i>
FECEIT.		<i>Fecit.</i>	

To the Divine Manes sacred.

To Julia

Clivia.

She lived years

fifty-three.

To the Divine Manes sacred.

To Claudia

Maxima.

She lived

years one hundred and two.

Petronia Victoria

To her sister and

mother.

May your bones rest well.

May the earth be light to you.

(Lambæsa. Copied by M. Renier and M. De la Mare. Renier, n. 852.)

## Proceedings of the Association.

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JANUARY 13TH.

T. WRIGHT, ESQ., M.A., F.S.A., V.P., IN THE CHAIR.

THE election of the following members was announced :

Andreas Edward Cockayne, Esq., Congleton, Cheshire  
 Thomas George Sheldon, Esq., Congleton, Cheshire  
 Ambrose P. Boyson, Esq., Elm House, Clapham Common.

Thanks were returned for the following presents :

*To the Society.* Canadian Society of Science, Literature, and Art, for  
 Canadian Journal. Vol. xii, No. 1. Dec. 1868. 8vo.

„ *Publishers, Sampson Low & Co.,* for the Anglo-Colonial ; a Monthly  
 Magazine and Review for the Colonies. No. 1, for January,  
 1869. 8vo.

„ „ *Edw. Cleaver, Esq.,* for Dietrichsen and Hannay's Royal  
 Almanack for 1869. 8vo.

Mr. Samuel Shaw, of Andover, exhibited a rough sketch of a piece of Roman tessellated pavement discovered at Andover, accompanied by the following description, dated Andover, 26th December, 1868 :

“ Herewith I forward a rough sketch of a piece of Roman pavement that came into my possession a few weeks since. It is rather singular my obtaining it. At the back of the Wellington Inn, Andover, is a low wooden shed used for club dinners and a skittle-alley. The landlord saw something on the roof, just above his reach. On getting it down it turned out to be the pavement in question, which he brought to me. In the same meadow, at some little distance, some houses are being erected, formed of concrete walls, the principal ingredient of the concrete being washed gravel ; and all the materials are brought from a distance, and carted at the shed in question on their way to the buildings. I have made every inquiry on the ground, but from none of the workmen can I learn the least thing respecting the pavement. They have not the slightest recollection that in digging the foundations to

the houses, or in forming the cellars, any building or masonry was discovered. I have caused inquiries to be made of the men who carted the materials to the spot, but none of them recognise the pavement as having been seen by them; yet it must have been placed on the roof by some one, and very likely the person who put it there intended to remove it at his leisure. So far, therefore, I am entirely at fault, and have obtained no clue whatever to the locality from whence it came.

"It will be seen from the accompanying sketch, that this is an undoubted Roman work in good condition; the mortar for the foundation dry and hard, the cement uncommonly good. The red *tessere* seem to be brick. These are worn down a little; the white are less worn, and the black do not shew any perceptible wear. It is, no doubt, the border or outer portion of a room. At Bramdean near Alresford, and at Big-nor in Sussex, borders of nearly the same pattern occur; and if the interior could be discovered, it is not unlikely a finer, more artistic, and beautiful design would be obtained.

"The site of the houses in question is on the brink of a steep descent to Barlow's-lane (a lane leading to a mill called Barlow's Mill), so steep that all the materials must be brought by a back way leading by the shed before referred to; and when the houses were commenced, several skeletons were discovered, imperfect, brittle, and decayed. A medical gentleman, who inspected them, said they were of great age; and on speaking of native tribes of Britons, he said they might belong to them; but from their imperfect state, could not speak with certainty. One, he thought, was a female; rather small, and a long skull. The situation overlooks and commands the valley, not more than one hundred or two hundred yards from the river. I have no doubt the descent towards it has been steepened; and it may have been, many, many years back, an ancient British earthwork, of which we have many remains in our neighbourhood; and occupied after them by the Romans, and others in succession.

"I send these particulars that they may be placed on record; so that if, in the course of years, the villa from which this fragment came should be brought to light, the facts now stated may help to identify and connect the remains. Should any further information be obtained, it shall be immediately forwarded to the Association."

The thanks of the meeting having been voted to Mr. Shaw for his communication, the Rev. S. M. Mayhew exhibited a very perfect example of a sixteenth century porringer or posnet, of well baked, buff-coloured earth, with the inside covered with a rich green glaze. The vessel is rather over two inches in height, the mouth is four inches and three-quarters diameter, and the solid straight handle three inches and a quarter long. It was purchased at Dover.

Mr. H. Watling sent a copy of a third scene in the saintly legend

depicted in the window of the south aisle of Combs Church, Suffolk. It fills a trefoil-topped frame, and consists of a group of five figures and five sheep grazing. The first person to notice is the saint in her blue or purple robe, with clasped hands, kneeling before an equestrian in a red coat; the same individual who appears in one of the other pictures in a turban-like headdress, and in the other wears a hat. In the present instance the hat is surmounted by a small cross, a sword is by his side, and the toe of his spurred boot points far below the foot-rest of the golden stirrup. Behind are two men, apparently pointing out the holy lady to the mounted person. Above is a demi-figure with ermine cape, nimbus, and wings, from whom rays descend on the saint. So far as design goes, this glass must be assigned to the first half of the fifteenth century; but there is something in the execution of the painting which makes it look of somewhat later date to the two scenes already described. (See *Journal*, xxiv, 394, 401.) The question, are these three scenes parts of the legend of St. Catherine? must still be regarded as open to debate, for there is an absence of all her attributes. St. Genevieve and St. Regina are both represented with sheep near them; but there is a lack of other features which would connect these subjects with either virgin.

Mr. Gordon M. Hills thought that these were indications that the glass was of different periods, and that pieces had been introduced to replace some that had been broken. He agreed with Mr. Cuming that part of the window was of the date he had assigned to it; while some was much later, being of the sixteenth or even of the seventeenth century.

Mr. Grover agreed with Mr. Hills in his observations, and pointed out examples of the difference of style in various portions of the glass in the upper and lower portions of the window.

Mr. G. Adams instanced an ermine tippet as indicative of a date even more modern than any that had been mentioned by the previous speakers, and said that some portion of the window appeared to him to be no earlier than the commencement of the present century.

Mr. H. Syer Cuming read a paper upon candlesticks, which will be found at p. 54 *ante*; and the Chairman remarked that some of the examples exhibited reminded him very much of those discovered at Uriconium.

Mr. Gordon M. Hills observed that one of the specimens, which was very elaborately foliated, might possibly have been used as an altar-candlestick.

Mr. Cuming said that it was not improbable that such was the case. The foliation very much resembled that on some altar-railings from Aix-la-Chapelle, which had been formerly exhibited to the Association, and a portion of which is now in the Forman collection.

Mr. Gordon Hills said that, as during the past Congress, and since that time, the Fairford windows had become a fruitful topic of discussion, and frequent papers would doubtless appear upon them both in the *Journal* of the Association, and other publications connected with archaeology and art, he would read to them the following lines by Dr. Richard Corbet, Bishop of Norwich, and printed in the edition of his poems published in 1672. They had been forwarded to him by their learned associate Mr. Halliwell, as illustrative of the fact that the glass of Fairford Church had not only attracted attention in former times, but that it had been pressed into service as pointing a moral in the religious disputes of the period at which the worthy bishop flourished :

“UPON FAIREFORD WINDOWS.

“Tell me, you anti-saints, why brass  
 With you is shorter liv'd than glass ?  
 And why the saints have scap'd their falls  
 Better from windows than from walls ?  
 Is it because the brethren's fires  
 Maintain a glass-house at Black Fryers ?  
 Next which the church stands, north and south,  
 And east and west the preachers mouth.  
 Or is 't because such painted ware  
 Resembles something that you are,—  
 So pyde, so seeming, so unsound  
 In mauners and in doctrine found,  
 That, out of emblematick wit,  
 You spare yourselves in sparing it ?  
 If it be so, then, Fairford, boast  
 Thy church hath kept what all have lost,  
 And is preserved from the bane  
 Of either war or Puritane,  
 Whose life is colour'd in thy paint,  
 The inside dross, the outside saint.”

Mr. Edmonds exhibited four silver crosses, two silver chains, and a crucifix in brass. These objects were found last year, whilst excavating for a railway through the cemetery of Nischi-Novogorod, near St. Petersburg. It is said that this cemetery was closed the early part of the fifteenth century. The crosses have inscriptions upon them, all of about the sixteenth century ; and Mr. Edmonds observed that the chains denoted the different ranks of their wearers, according to their various widths. Mr. Edmonds also exhibited an ancient ring in bronze, with two pieces of lapis-lazuli set in it, which was found in Sussex.

JANUARY 27TH.

REV. W. SPARROW SIMPSON, M.A., F.S.A., V.P., IN THE CHAIR.

The election of the following member was announced, W. H. Knight, Esq., Cheltenham.

Thanks were returned for the following presents :

- To the Society.* Cambrian Archaeological Association for *Archæologia Cambrensis*. 3rd Series. No. 57. Jan. 1869. 8vo.
- „ „ Historical and Archaeological Association of Ireland for *Proceedings and Papers*, vol. vi, New Series, No. 56, April 1867 ; and for vol. i, 3rd Series, No. 3, July 1868, 8vo.
- „ „ *Vereins für Erdkunde zu Dresden*, for iv and v *Jahresbericht des Vereins für Erdkunde zu Dresden*. 8vo, 1868.
- „ *Royal Archaeological Institute* for *Journal*. No. 97. 8vo, 1868.

It was announced that the Fairford Window Committee had held their first meeting on the 18th January, and that active steps were immediately about to be taken in order to carry out the resolutions then passed.

Mr. J. W. Baily exhibited a collection of shoes, consisting of fifteen examples, found in Windmill-street, Finsbury. They were of about the same date as the caps exhibited by Mr. Baily (see vol. xxiv, p. 289), *i. e.*, of Henry VII's time ; with the exception of some few, which were of Henry VIII's time ; and the exhibitor remarked that Stow, in his *Survey*, stated that the street where the shoes were found received its name from the following circumstance. On the north side of St. Paul's Churchyard there stood formerly a chapel and a charnel-house, which were founded in 1287, but were pulled down in 1549. In that year the bones from the latter building were removed, to the extent of about a thousand cartloads, to Finsbury Fields, and a mound was formed by dust and all sorts of rubbish being thrown over them. On the mound three windmills were erected ; and Mr. Baily thought that these shoes were probably part of the rubbish of which the mound had been originally formed.

Mr. T. Wright observed that many of the shoes exhibited resembled in shape those represented in the MS. of the *Roman de la Rose*, which was executed in Henry VII's time ; and most of them, no doubt, belonged to that period.

Mr. Warren, of Ixworth, exhibited a photograph (half-size) of a key found in a garden at that place. Its date was of about the end of the sixteenth century, and Mr. Baily said that it had probably belonged to an old Dutch chest.

The Rev. W. Sparrow Simpson exhibited a series of Abyssinian relics purchased by him in July 1868, from men of the 4th Regiment,

then quartered in the Citadel at Dover, immediately after their return from Magdala. Amongst the objects so obtained were :

1. A collection of eighteen vellum rolls, varying in width from  $5\frac{3}{4}$  ins. to  $2\frac{1}{4}$  ins., and in length from 4 ft.  $9\frac{1}{2}$  ins. to about 2 ft. 2 ins. These rolls contain prayers written in the Ethiopic character, in letters of black interspersed with rubrics, and are adorned with rude paintings. The most usual subjects of these illustrations are, a king wearing a crown, and bearing in his right hand a drawn sword, the scabbard being held in the left hand; a king seated on a throne, and holding in his hand a harp, probably King David; a winged angel with a drawn sword; cherubic figures; and cruciform subjects with human eyes or human faces in the centre and upon the arms. The drawing and colouring are of the rudest type.

2. Five similar rolls, but upon paper, sewn up in leather cases formed round a tube of reed, and intended to be worn as charms. The ends of the cases are closed, so that the roll cannot even be seen. One of these contains a paper roll, 1 ft. 6 ins. in length, far better executed than the vellum rolls above enumerated. There is but one illumination. It represents a winged figure wearing an embroidered cope fastened by a morse, holding in its left hand the pendent ends of the girdle. The stole may also be seen. This figure stands erect. At its feet, lying across the roll, is a figure with a nimbus round its head. It is vested in a white cassock, over which is a robe with an embroidered border, surmounted by a kind of jacket also embroidered. A sword, much curved, hangs in front, from a belt passing round the neck. Behind this prostrate figure rise two human heads. The rest of the roll is divided into twelve compartments, in four rows of three compartments each; the inscriptions in which are alternately red and black.

Another form of charm was exhibited, containing a sheet of vellum or paper (this specimen had not been opened), folded in an oblong form,  $1\frac{1}{2}$  in. by  $1\frac{1}{4}$  in., and sewn up in green leather. This kind of charm often encloses a silver ring.

Both kinds of charm are worn in Abyssinia; and sometimes as many as twenty are strung together, and hung round the neck of a horse. Mr. Sparrow Simpson produced, for comparison, two Jewish phylacteries and two bunches of charms, supposed to contain writings, from the river Niger.

3. A religious folding picture, on wood, taken from the chapel at Magdala. This curious object may be described as a wooden tablet, about 4 ins. square. Upon its upper side a projecting piece of wood is perforated for suspension; so as to permit the picture to be worn round the neck, or to be hung up on the walls of a church or house. On one side is a representation of the Virgin and Child, accompanied by two angels bearing swords. The Virgin is a half-length figure in a scarlet



gown covered with a purple robe lined with green. This picture is covered by a folding leaf, on which is a rude but spirited figure of S. George, clad in crimson and yellow, mounted upon a white horse, and transfixing, with a long spear, a green dragon. The other side of the tablet exhibits a painting of the Saviour, a half-length figure, as the "Man of Sorrows," wearing the crown of thorns. From the wounds inflicted by the crown, streams of blood trickle down the face: the hands are upraised. This picture is covered by a folding leaf, on which are depicted the Virgin Mother and S. John. Inscriptions in the Ethiopic character occur upon the pictures. When the leaves are closed, the outer sides are seen to be ornamented with cruciform patterns carefully cut, painted in red and yellow. The eyes of all the figures are very large and prominent. The style of this curious work of art, which is undoubtedly of native execution, reminds one much of the rudest specimens of the Byzantine school.

4. Four small books written upon vellum, and bound in boards; the largest,  $3\frac{1}{2}$  ins. by  $2\frac{1}{2}$  ins.; the smallest,  $2\frac{3}{4}$  ins. by  $1\frac{3}{4}$  in. These contain prayers against fevers, devotional exercises, extracts from the history of the miracles of the Virgin, and the like. The character is the ancient Ethiopic.

5. Miscellaneous objects, European beads strung to form a sash, powder and bullet-cases made of reed covered with a piece of cow-hide, silver rings found in charms, a small brass bell of native work, and two full-page illuminations taken from quarto books found in the chapel at Magdala, on the day of the fall of that city, 13 April 1868.

There is reason to believe that, notwithstanding the archaic look of many of the objects now exhibited, none are really more than a century old. With regard to the MSS., it may be observed that they are, in many instances, written partly in one of the modern dialects of Abyssinia, commonly called the Amharic.

Mr. Cecil Brent also exhibited two Abyssinian rolls on vellum, similar to those exhibited by Mr. Sparrow Simpson; one of them measuring 5 ft. 7 ins. in length by  $3\frac{1}{4}$  ins. in breadth; and the other, 3 ft.  $6\frac{1}{2}$  ins. by 4 ins.; both of them being ornamented with the ordinary rude style of illumination.

The Rev. S. M. Mayhew exhibited two seventeenth century candlesticks of brass. The tallest, which has lost its foot, measures  $6\frac{1}{4}$  ins. in height, and consists of a cylindrical stem with round, flat brim and campanulate base. It was found in Smithfield, 1867. The other candlestick, which is also deficient of its foot, was exhumed at Maze Pond, Tooley-street (where the abbot of Battle formerly had a house and fish-ponds), in April, 1866. It is nearly  $3\frac{1}{4}$  ins. high. The cylindrical, brimless nozzle rises from a slender stem which spreads out at its base, and which, when perfect, was surrounded by a saucer to catch the wax or tallow.

Mr. H. Syer Cuming read the following paper

### ON SNUFFERS.

Of the history of snuffers, like the history of almost every other implement of daily use, we know next to nothing. That some kind of contrivance was employed, at a remote period, for pruning the burning wick, is evident from certain passages of Scripture, particularly one in the Book of Exodus (xxxvii, 23), where we are told that Bezaleel wrought for the tabernacle seven lamps, and snuffers and snuff-dishes, of pure gold. This record establishes the high antiquity of snuffers; and existing examples show us that two distinct types of lamp-pruners were in vogue during the classic ages, viz. a hook and a fork. The first of these was termed *acus* by the Romans, on account of the point which projected beyond the *fulcula*, and which was used to raise the wick when it had burned too low in the *myra*. Hence Virgil (*Mœtium* 11) says, "*et producit acu stupas humore carentes.*" The little curved blade served for the excision of the cinder, and also probably as a hook by which the lamp was suspended from the branches of the *lychnuchus*; for we at times find the *acus* secured to the vessel by means of a fine chain, as may be seen by reference to La Chaussé's *Grand Cabinet Romain*, p. 94.

Of the second, or furcated kind of lamp-snuffers, Montfaucon (v. ii, b. 2, c. 12) has given an example with a long decorated stem; and I have seen small bronze forks found in Italy, which there is good reason to believe were used in the early ages to raise and twist off the charred head of the wick.

I place before you an Italian lamp of brass, with its appurtenances of the same material; which though, perhaps, not older than the seventeenth century, seems to be of traditional form, and therefore of importance on the present occasion as shedding a light upon ancient modes. It consists of a round base resting on three lions' feet, from the centre of which rises a slender stork or *scapus*, which passes through the middle of a three-wicked lamp (the classic *lucerna trimyxos*), which is elevated or lowered on the rod by means of a collar and screw with a key-shaped bow. Above the spiring cover of the vessel is a small triangular plate, from the points of which depend fine chains, to which are linked a little donter or extinguisher, a curved pin or *acus* to draw up the wick, and a furcated trimmer; but its prongs are very much shorter than in the fork-snuffers of antiquity.

If we gain a tolerably fair notion of the form of lamp-snuffers from the foregoing data, we are still much in the dark regarding those employed for the ancient *candela*. In all probability *forficula* were frequently used for the purpose of shortening the wick, and this view is in some degree supported by the fact that "candle-shears" was one of

the old English titles for snuffers. And according to Minshen, the Spanish word *ligeretas* implied equally "small sheares, seizers, snuffers."

Bosworth gives the words *candel-sniftels* and *candel-twist* as the Anglo-Saxon designations for snuffers; but whether they were in the form of shears, nippers, or forks, is uncertain. "Twist" surely implies neither a cutting nor pulling implement; and I therefore incline to the belief that one kind of Teutonic snuffers was furcated so as a prong passed on either side of the wick, and would thus twist off the encumbering ash.

Mr. Gunston brings before us an ancient fork of peculiar fashion, exhumed in 1863 at Clerkenwell, and which, I doubt not, was employed in snuffing the wicks of either lamps or candles. It appears to be cut out of a flat piece of iron, the prongs  $1\frac{1}{4}$  inch in length; being slightly ornamented at their union with the slender stem, which in its present fractured state is 3 ins. long.

The question as to the form and character of early mediæval candle-snuffers must still be considered as open to debate. Dr. James Kendrick kindly submits a pair brought from Thessalonica, which are reputed to be the very ones with which the Apostle Paul pruned his candle; but in spite of their presumed antiquity, I cannot believe them older than the fifteenth or sixteenth century. They may, in some degree, be looked upon as the link between the ancient *forficula* and the modern snuffers; for they, in fact, consist of two blades with a magazine set on each, which, when closed, forms a box, thus obviating the need of a separate dish or tray for the reception of the severed cinder. These curious snuffers are  $8\frac{1}{2}$  ins. in length, and ingeniously cut out of sheet-iron. The somewhat heart-shaped chamber has a coped top. Beyond it projects a long point, suggested probably by the classic *acus*, and the slender stems terminate in good-sized bows.

The Rev. S. M. Mayhew brings to our notice a sixteenth century pair of snuffers of iron, exhumed in Smithfield, 1868, which in construction perfectly agrees with the Macedonian specimen, but is slightly smaller in size; and the bows are produced by twisting round the ends of the stems, which are stronger than those of St. Paul's snuffers.

Among the objects exhibited in the loan collection at South Kensington, in 1862, was a pair of snuffers of high interest on account of their age being well determined; they having been made for Christopher Bainbridge, who filled the see of Durham in 1507, became archbishop of York in 1508, was elevated to the rank of cardinal by Pope Julius II in March 1511, and died by poison, in Rome, July 14, 1514. This beautiful relic is of enamelled silver, weighing 4 ozs. 9 dwts.; and displays the royal arms ensigned by an arched crown and the arms of the original owner, viz. *az.* two battle-axes *or*; on a chief *or*, two mullets *gu.*; quartered with *gu.* a squirrel sejant *or*. Over this shield is the

cardinal's hat. This beautiful pair of snuffers will be found engraved in the *Journal* of the Archaeological Institute, vol. x, p. 172.

In Nicholas' *Progresses of Queen Elizabeth* (ii, 23) we read of "two pair of small snuffers silver-gilt"; but the majority of the olden snuffers were certainly wrought either of iron or brass. In the Bernal collection were no less than six examples of the latter metal; among the embellishments on the boxes of which may be mentioned effigies of Adam and Eve, St. Catherine, a knight, the imperial eagle, a lion's head winged, with divers scrolls, flowers, and other rich designs.

Hutchins, in his *History of Dorsetshire* (ii, 310), has engraved a pair of sixteenth century snuffers of brass, found near Corton Mansion House, parish of St. Peter, Portisham, 1768; the somewhat heart-shaped box of which opens down the middle, in like way with the example from Thessalonica; and has its top decorated with two mascarons, etc., and the stems and bows are fashioned into cane-like joints.

The fine Elizabethan snuffers of brass which I exhibit were formerly in the celebrated museum of Thos. Blayds, Esq., of Castle Hill, Englefield Green, Windsor. On the top of the somewhat heart-shaped box is a mascaron of Diana, in bold relief, within a guilloche border, the sides being adorned with enriched strap-work, etc. The stems represent male and female *termini*, the scroll-loops having their ends bent round into open circlets. On the base of the magazine is stamped the manufacturer's mark, a thistle.

Much like the foregoing in general aspect are a pair of snuffers engraved in Hone's *Table Book* (i, 637). The subjects on the box-top comprise a mascaron of Mercury, a medallion profile above, a figure on either side, and a lion's head beneath. The stems are *termini* with scroll-loops and circlets. These two specimens are certainly of the same date, and both probably issued from the same *atelier*.

Our *Journal* (vii, 162) furnishes another example of Elizabethan snuffers, with a box of the same form as the one last described; but on its top is the effigy of a gentleman with a rapier by his side, his right hand resting on a stick, and attended by a dog. The stems are jointed somewhat in the style of the Dorset pair; but the bows are much slenderer, and quite plain. These snuffers were found at Hammersmith.

Mr. Gunston exhibits a pair of brass snuffers which in general contour greatly resembles those delineated in our *Journal*; but the top of the magazine displays a bough-pot with elegant scroll-handles, and the sides are decorated with a foliated pattern.

At our evening meeting held on March 25, 1863, Mr. Vere Irving laid before us a pair of brass snuffers found in taking down the old church of Lesnaghago, Lanarkshire, 1802. This church was not only dedicated to, but also contained the relics of, St. Machutus, and Robert Bruce made two grants of money to the monks to keep up a perpetual

light at the saint's shrine. It has been supposed that the snufflers here described were employed in trimming the said light; but they are positively of later date than the Reformation. The stems and loops of these snufflers closely agree in design with those last referred to, the chief difference in the two specimens being in the shape of the boxes. In the Scottish pair the heart-form is entirely abandoned, and in its place is a narrow magazine with its flat top and ends embossed with fifteen objects somewhat resembling double fleurs-de-lys; and the fixed side with the two-tailed griffin of Rostock resting its left claws on a shield charged with the crowned bull's head of Mecklenburg Schwerin, in which state the said town is situated. The door of the box is stamped with the manufacturer's mark, a bird. The arms on these snufflers prove them to be of Germanic fabric, and their form and embellishments indicate that they were made little anterior to the year 1600.

Snufflers with narrow, flat-topped, flat-sided boxes seem to be of rather later fashion than those with heart-shaped receptacles, and were designed to be placed perpendicularly in a socket attached to the side of the candlestick, or else supported on a separate base. A pair of brass snufflers of this type, found in Clerkenwell, are submitted by Mr. Gunston. The sides of the box are adorned with incuse annulets; the long, sharp point of the early implements is supplanted by a simple knob; the stems, however, are jointed much in the old way; and the ends of the bows form little circlets in the manner shown in Hone's *Table-Book*.

One of the "memorials of the Restoration," engraved in the *Mirror* (xxi, 345), is an elegant stand with snufflers and hexangular extinguisher, presented by Charles II to a member of the Pendrell family, and which as late as June, 1833, was still in the possession of one of their descendants, a Mrs. Cope of No. 3, Regent-street. The snufflers, with their narrow, flat-sided box, stand upright in the oblong, square socket, which is supported on a hexangular, pyramidal foot. At the end of the socket is a loop-handle, and on one side hangs the extinguisher. All these items are described as of brass inlaid with plaques of coloured porcelain; and they form a group of objects of the highest interest, not merely as historic relics, but as elegant examples of the household goods of the middle of the seventeenth century.

The main points which this brief paper establishes, are the existence in the East of some kind of snufflers as early as the days of Moses, the employment in ancient times of hooks and forks for the pruning of lamp and candle-wicks, the probable use of shears or clippers for the same purpose, and the certainty that box-snufflers were in fashion as far back as the sixteenth, perhaps fifteenth century. We have yet to learn when snufflers were first stilted on legs, and when their doors were first made to snap-to with a spring. Both these improvements



are of late, I believe very late, date; but they are parts of the history of the implement which should somewhere find a record.

Mr. Roberts observed that, in order to fix any approximate date to the earliest snuffers, it was essential to know when candles were first used. He himself much doubted whether they had been in general use, for domestic purposes, until a considerably later period than some people had assigned to them.

Mr. T. Wright said that candles were certainly commonly used by the Romans. Roman candles had been found in Shropshire, as, for instance, in the Roman mines on the Shelve Hill, belonging to Mr. Moore.

Mr. Cato remarked that there were two Roman earthenware candlesticks in the British Museum.

Mr. Grover said that the early Christian writers mentioned candlesticks.

Mr. Cuming said that Egyptian candlesticks had been discovered, and that this fact alone proved that candles were used at a very remote period. The Romans undoubtedly also used candles; but he thought that they were not commonly employed for domestic purposes till about the sixteenth century.

Mr. Roberts agreed with Mr. Cuming, and thought that although candles may have been used for sacred purposes in ancient times, yet they were not in general use till a comparatively late period, and therefore he should not be inclined to attribute any snuffers to an earlier date than the commencement of the sixteenth century.

#### FEBRUARY 10.

THE REV. W. SPARROW SIMPSON, M.A., F.S.A., V.P., IN THE CHAIR.

The election of the following member was announced: William Judson, Esq., Syon House, Isleworth, Middlesex, W.

Mr. Cuming exhibited a lock and key, *temp.* Henry VII, of a corresponding character to that previously exhibited by Mr. Warren of Ixworth. (See *ante*, p. 76.)

Mr. T. Sherratt exhibited, in confirmation of the statement made in this *Journal* (xxiv, 310), one of the Rosemary-lane cetypes of the dagger exhumed in Southwark in 1865. Mr. Sherratt also produced a two-handled *patena* standing on three low feet; the interior decorated with four circles containing birds and rabbits, the outside adorned with four sprigs. It is about four inches in diameter. These two cock-metal objects, with many other items of a like kind, were purchased by a friend of Mr. Sherratt's with the assurance that they were discovered in making the Thames Embankment.

Mr. H. Syer Cuming said he had seen plenty of examples of both the

dagger and *patera*; and he was once told that if he liked, he might have the weapon for 2s. 6d. and the cup for 3s.; but as this was under the market price, he must not let anybody know what he had given. This generous offer was gratefully declined.

Mr. Sherratt added to the above exhibitions the following articles: a New Zealand *tiki* or idol, and a rather narrow hatchet-blade (? chisel), both wrought out of pieces of the famous *pounamu* or jade, of which beautiful stone mention is made in this *Journal* (xxiv, 182); a celt or axe-blade of basalt, very much pointed at the butt; and a *about*, a kind of knife employed by the natives of New Caledonia in dissecting their enemies. This magnificent example of a very rare implement has a nearly round blade, 9½ ins. by 9 ins., of deep green jade; sharp throughout its circumference, save that portion which is set in the divided end of the long wooden handle, to which it is fixed with strong cordage. A *about* equally as fine as the foregoing, and with its haft more richly decorated with braid-work, formed lot 517 at the sale of the Dawson Museum at Messrs. Christie and Manson's Rooms, April 1851, where it was erroneously described as "a mace headed with a fine and large specimen of green jade," from the Marquesas. An unmounted blade of a *about*, exceedingly sharp-edged, and measuring about six inches diameter, is in the Cuming collection. For a representation of the *about*, see Labillardiere's *Voyage in Search of La Perouse*, pl. 38, fig. 19.

The Rev. W. Sparrow Simpson exhibited tracings of two figures, representing S. Matthew and S. John, from the rood-screen at Bramfield, Suffolk, lately received from Mr. Watling. S. Matthew is represented holding a pen and a scroll, whilst S. John bears an open book. Both figures are well drawn, with flowing, graceful robes. Mr. Watling also sent tracings of the inscriptions on scrolls held by the other Evangelists upon the same screen. As far as they can be deciphered from the tracings, they read as follow: S. Matthew, RECUBET AD EUM DISCIPUL; S. Mark, CUM NATUS ESSET IHS IN BEDELEM IUDE; S. Luke, MISSUS EST GABRIEL. The panels upon which these figures are painted are ornamented with the sacred monogram, I.H.S., enclosed within a vesica-piscis shaped border.

Mr. J. W. Baily exhibited specimens of clogs and shoes found in the City; and Mr. Cuming remarked that the pointed examples indicated the period of Henry VII's reign, while others were of various dates between the reigns of William III and George II.

Mr. J. W. Baily, in exhibiting some timber, nails, and ironwork, called attention to an important but hitherto unrecorded discovery made during last December in Southwark, in excavating in Park-street, just at the corner of Clink-street, where, at a depth of sixteen feet from the roadway, the "navvies" came upon an ancient wooden structure formed of stout piles set about two feet apart, and supporting

beams and joists overlaid with planking rabbeted and fastened together by broad-headed, four-sided nails of iron; their points passing through and spread on rhombic pieces of the same metal, such as in boat-building are denominated "burrs" or "roves." There is every reason to believe that this well-made platform was a Roman jetty or landing-place; but ancient as it undoubtedly is, the timbers are, in Mr. Baily's estimation, more modern than those exposed in Southwark-street in 1866, and described in this *Journal* (xxii, 446; xxiii, 87). They were evidently wrought by skilled craftsmen, and exhibit nothing of the ruteness which characterised almost every pile drawn from the latter excavation.

Mr. H. Syer Cuning said that the discovery brought to notice by Mr. Baily was one of considerable interest in connexion with London topography. He had carefully examined the Park-street timbers, and perfectly agreed with Mr. Baily that they are far more recent than the great bulk of the piling exposed in Southwark-street. The majority of that piling consisted of the round stems of trees roughly pointed; and not a trace of iron or other metal was found in contact with, or even near them. All the piles in Park-street are not only well pointed, but neatly squared; the planking is dexterously rabbeted, and iron nails and burrs are in abundance. No one who had an opportunity of comparing the two discoveries together could for an instant doubt that the piling was fixed in Southwark-street ages before the trees which furnished the timber for the Park-street structure had sprung from the earth. But what was the purpose of this Park-street structure? On casting the eye on a map of London, it will be seen that it is located nearly opposite Dowgate, which is supposed to be a corruption of *dwir-gate*, *i. e.*, water-gate; and it has long been thought that at these points the Thames was, in ancient times, either spanned by a wooden bridge, or that a *trajectus*, or ferry, was established. The curious discovery which Mr. Baily has made known to us, seems to support, if it does not absolutely confirm, the truth of this opinion.

Mr. Cuning took the opportunity of mentioning the discovery, in May, 1867, of what had been regarded as an ancient landing-place on the northern banks of the river, on the site of Brook's Wharf, Upper Thames-street. The framework of this erection was composed of tree-stems and strong planking, and was met with at a depth of twenty-five feet from the surface. He had, in company with Mr. Baily, visited the locality a short time after the exhumation had been effected, and he could testify that the timber there scattered about bore evidence of remote antiquity.

Mr. Roberts inquired whether there was any peculiar chemical composition in the soil which would account for the remarkably perfect preservation of the nails which were driven into these piles. He himself



doubted the nails being so ancient as were surmised, because of their absolute freedom from oxidation.

Mr. Grover stated that the bark was not removed from the wood, and he believed the Romans never used piles without squaring them; therefore these could not be Roman, because they were partly round timber with the bark on, in the manner of the Dutch piles.

Mr. Cuming replied, maintaining that the nails were undoubtedly Roman, and that therefore the timber-work, piles, and planking, were also Roman.

The Rev. W. Sparrow Simpson exhibited, and made the following remarks upon, a charm from Cologne :

“This curious charm now exhibited to the associates, is simply a slip of paper, some four inches in length by two in breadth. A rude woodcut, an inch and a half by an inch and a quarter, in the dexter margin, represents the adoration of the Magi, Gaspar, Melchior, and Balthasar, who are offering their symbolic gifts to the infant Saviour seated on the Virgin Mother's knee. The rest of the paper is filled by the following inscription: ‘TRES-SAINTS ROYS priez pour nous maintenant & a l'heure de nôtre mort. *Ces billets on touché aux trois Têtes des Saints Rois a Cologne, ils sont pour les Voyageurs, contres les malheurs des chemins mauz de tête mal caduc, fievres sorcelleries, & toute sorte de malefice, & mort subite.*’ The inscription tells its own story. The heads of the three kings are preserved in the cathedral at Cologne, in a sumptuous shrine placed in a small chapel behind the high altar. The skulls are exposed to view; and beneath each is written, in letters of rubies, the name of its former owner. The paper now exhibited has, according to its own showing, touched these three skulls, and from the contact has derived marvellous virtue. It is a precious talisman for travellers against the perils of the way; headache, falling sickness, and fever, yield to its potent influence; nay, it protects its wearer from sorcery, from every kind of witchcraft, and from sudden death.

“I met with this curious relic, which dates back, I should think, to the middle of the seventeenth century, amongst some coins in a dealer's shop. It fell from a little box made from an Austrian dollar.

“Mr. Roach Smith, in his *Collectanea* (vol. i, p. 122), figures a similar specimen. In his example, however, the woodcut represents the city of Cologne, the cathedral surmounted by the well-known crane. Above the city, resting on a cloud, the Virgin and Child, and the three kings. The Rhine flows in front of the walls. The printed matter is slightly different. It opens in Latin: ‘F. Sancti Tres Reges Gaspar, Melchior, Balthasar, orate pro nobis nunc et in hora mortis nostræ.’ It then proceeds, as in my example, ‘ces billets,’ etc. Mr. Roach Smith's specimen was taken from the person of a man named William Jackson, who in January, 1748-9, was tried for murder at Chichester.

He was convicted, and sentenced to be hung in chains ; but, as we are informed in the *Collectanea*, died in prison soon after being measured for the chains.

“The object itself can scarcely claim any antiquarian interest ; but yet its exhibition may be regarded as a contribution to the large subject of pilgrimages and pilgrims’ signs.

“I can hardly conclude these remarks better than by citing the following passage from Brand’s *Popular Antiquities*,—‘Of these Magi or sages (vulgarly called the ‘three kings of Colen’), the first, named Melchior, an aged man with a long beard, offered gold ; the second, Jasper, a beardless youth, offered frankincense ; the third, Baltasar, a black or Moor, with a large spreading beard, offered myrrh, according to this distich :

‘Tres Reges Regi Regum tria dona ferebant ;  
Myrrham Homini, Uncto aurum, thura dedere Deo.’<sup>1</sup>

Mr. W. E. Allen exhibited a coin of Honorius found at Icklingham, Suffolk.

Mr. Cato exhibited, and read the following remarks upon, some papal *bulle* of lead :

“In *The Times* of Monday, 18th January last, appeared the following rather amusing notice : ‘Treasure trove at Hampstead.—The other day, while engaged in digging the foundations of the new Home for Sailors’ Orphans, between Church-row and High-street, Hampstead, a working-man came upon a leaden coin about two feet below the surface, in a bed of loam and clay. It is about an inch and a half in diameter ; and on inspection it turns out to be a “bull” of Pope Innocent IV, one of the well-known family of Fiesco, who sat in the chair of St. Peter from A.D. 1243-54. The bull bears on the reverse the figures of St. Peter and St. Paul, and is in a tolerable state of preservation ; and we understand that it is likely to be secured for the British Museum.’

“Most of us are well acquainted with the class of objects thus grandly referred to. Specimens are in most collections ; and I need not, therefore, trouble you with any remarks upon them. It has occurred to me, however, that some associates may be glad to see a number chronologically arranged ; to compare examples ranging over a period of nearly six centuries, and of which the earliest cannot have an age of less than six hundred and fifty-three years. The following are the papal *bulle* now exhibited by me ; and it is but just that I should at once declare the dates to be extracted from Haydn’s *Dictionary of Dates*, which contains, perhaps, the most convenient list of popes and anti-popes to be met with : Innocent III, 1198-1216 ; Honorius III, 1216-27 ; Gregory IX, 1227-41 ; Innocent IV, 1243-54 ; Alexander IV, 1254-61 ; Urban IV, 1261-65 ; Clement IV, 1265-68 ; Nicholas IV, 1288-92 ; Benedict XII,

<sup>1</sup> Festa Anglo-Romana, p. 7.

1334-42; Clement VI, 1342-52; Innocent VI, 1352-62; Alexander V, 1409; John XXIII, 1410-17; Martin V, 1417-31; Julius II, 1503-13; Leo X, 1513-22; Julius III, 1550-55; Pius IV, 1559-66; Clement VIII, 1592-1605; Paul V, 1605-21; Gregory XV, 1621-23; Innocent XII, 1691-1700; Clement XI, 1700-21; Clement XII, 1730-40; Clement XIII, 1758-69.

"Of these, the first on the list, and the earliest I have yet seen, is that of Innocent III, the pope who excommunicated our King John. It is from the collection of Mr. Cecil Brent, and is as well preserved as many later examples. The seals of Honorius III, Urban IV, Benedict XII, Innocent VI (one of), Leo X, and Clement VIII, are from the collection of the Rev. W. Sparrow Simpson. That of Urban IV was found, about the year 1850, at Springwell, a hamlet belonging to Little Chesterford in Essex; and that of Innocent VI in the foundations of the now demolished church of S. Benet, Gracechurch-street, on 1 June, 1867. Another *bullæ* of this latter pope, which was believed to have been found in the Thames, was exhibited to the Association by Mr. T. Wills in 1859. (*Journal*, vol. xv, p. 288.) A *bullæ* of Clement VI was found while excavating in a yard belonging to a house in Billiter-street, in March, 1851. The well-preserved seal of John XXIII was in the collection of the late Mr. Bousfield, and is now in my own. A *bullæ* of Pope Nicholas IV is said to have been found in the chapel of the Abbey of Lindore, Fifeshire (*Journal*, 1868, p. 272), reading NICOLINO. PP. IIII. The specimen now produced reads NICOLAVS. PP. IIII. The other specimens belong to Mr. F. Lincoln of 462, New Oxford-street, who has kindly lent them for exhibition this evening. They are all, unfortunately, without notes of the localities where found, or other special history, but are valuable as augmentations to the series.

"Altogether the cases contain thirty-one examples of twenty-five popes, and include one of the *bullæ* of Innocent IV, referred to in *The Times*; three of his successor, Alexander IV; four of Innocent VI, and two of Martin V.

"As evidence that leaden *bullæ* of similar dimensions were employed by other sovereigns than the pope, Mr. Simpson permits me to select from his stores a seal of Francesco Contarini, who in 1623 was elected ninety-seventh doge of Venice, and filled the ducal chair for about two years."

Mr. H. Syer Cuming exhibited a leaden *bullæ* bearing the legend, MARTINVS. PP. IIII, which is so far of importance as it shews that the maker of the matrix included Marinus I and II among the Martins. Had not this been the case, the numerals II, not IV, would have appeared on the seal. Martin IV was a native of Andrecelles, in the province of Brie, and on the death of Nicholas III was elevated to the papal chair in 1281. One of his most famous acts was the excommu-

nification of Peter III, king of Arragon, the author of the "Sicilian Vespers," and his ally, Michael Palæologus, emperor of Constantinople in 1282. Martin IV died in 1285, and was succeeded by Honorius IV.

Mr. Cato exhibited, and read the following remarks upon some of the hair of King Edward IV :

"It so happens that I must again this evening take my text from *The Times*. In a letter on royal interments, printed by Albert Hartsorne, Esq., in that paper on the 4th September last, I read : 'In 1789 the body of Edward IV was exposed to view in St. George's Chapel, when a quantity of long brown hair was seen ; but there were no traces of cerecloths or robes. He is recorded to have been buried in velvet and cloth of gold.' Some of this hair of Edward of Rouen I have now the pleasure of submitting to your notice, together with the letter which gives it value in our eyes :

Sr,—I beg you will accept of a Curiosity which you may depend upon being real, as I took it from the scull with my own hand, and has never been out of my possession since,—a lock of the hair of Edward the fourth intomb'd three hundred and nine years ago in St George's Chapel, Windsor. The two men who had the charge of the tomb I knew well, and had done some services for. They obliged me with going in many times. I have got some more of it, which you shall be extremely welcome to part of whenever you think proper.

"I am, Sr, in every sinse of gratitude,

"Your obligd, humble serv<sup>t</sup>,

"(Signed) HENRY W. LEGEE.

"PS.—It is in the unclean state I took it ; but may be wash'd with a little soap and water in a saucer, and becomes a fine colour, and elastick.'

"In the *Vetusta Monumenta* (vol. iii, plates 7 and 8) of the Society of Antiquaries of London, there are drawings and an account of the discovery and examination of the vault and body, etc., of King Edward IV by Mr. Henry Emlyn, at that time clerk of the works, forwarded to the Society by the Bishop of Carlisle. It appears that the vault was opened accidentally by some paviors on the 13th March, 1789, and that a vain attempt had been made to enter it about a year previously ; the only result of which had, however, been the fracture of some stones, as shewn on Mr. Emlyn's drawings.

"On entering the vault, the leaden coffin of the king was seen, and upon it lay the remains of a coffin of fir-wood, a skull, and some few other bones. These are believed to have been the remains of his queen, Elizabeth (Woodville). The leaden coffin was opened (by whose order it does not appear), and it was found to contain the entire skeleton, with some long brown hair near the skull, and some of the same colour, but shorter, on the neck of the skeleton. The feet were immersed in a dark fluid 'resembling walnut-pickle.' This fluid was examined by

one Dr. Lind, a physician of Windsor in 1789. I will leave you to consult his not very scientific although, perhaps, truthful analysis at your leisure. He determined that it was *not* 'pickle,' and remarked that some resinous substance was found adhering to the hair of the head. The specimen before you has not been washed, and, therefore, yet retains some of the bituminous particles. The skeleton of the king is said to have measured 6 ft. 3½ ins. in length, and the leaden coffin was 7 ft. long.

"This is nearly all I can state certainly of one who at the time of his accession was regarded as the handsomest man in England, or perhaps in Europe. There are many portraits of Edward still preserved in addition to that in the collection of the Society of Antiquaries at Somerset House. From them you will find seven engravings and one photograph in the Guildhall Library, London, the last being from a picture in Her Majesty's collection.

"I send round also a silver groat of the fourth Edward, which, although it does not probably present his likeness, yet gives us the *fashion* of the long, flowing hair found in the vault at Windsor. The small tress now before you measures 11½ ins., and appears to have been *cut off*, for, even with a lens, I cannot detect the round ends of the roots.

"The Museum of the Society of Antiquaries retains the only other specimen known, and with it a fragment of the wood of Queen Elizabeth's coffin; both sent up by the Bishop of Carlisle, together with Mr. Emlyn's note and Dr. Lind's analysis.

"Among the many *signacula* found in London, and shown to us by Mr. Cuming, there have been some which he has described as memorials of 'feeble Henry's head,' 'whose church-like honours fit not for a crown.' (*Henry VI*, pt. 2, act. i, sc. 1.) And I venture now to add to the hair of Edward IV some small pewter objects which may be memorials of the wild monarch 'that took King Henry's chair.' They are but the veriest trifles, namely, two small brooches with crowned roses, 'the milk-white rose,' 'the arms of York'; and three studs composed of the letters s.y. interlaced, the latter of which may well be the initial of the name of York;<sup>1</sup> but I leave its determination to others.

"Since writing the above, Mr. H. Syer Cuming has kindly sent me the following note. Lot 57, fifteenth day's sale of Strawberry Hill collection, 11 May, 1842, was 'a highly interesting and curious relic, *the hair of King Edward IV*, cut from his head when the coffin was discovered in St. George's Chapel at Windsor, in the year 1789. Presented by Sir Joseph Banks.' This lot was purchased for £3.3s. by — Ryland, Esq.' For mention of the above relic, see *Gent. Mag.*, December 1842, p. 602."

Mr. George R. Wright, F.S.A., read the following remarks on the Lord President of the Marches of Wales, with some extracts from a MS. at Badminton:

<sup>1</sup> Compare *Journal*, v, 1849, p. 462.

“ Henry Somerset was the only son and successor to Edward Somerset, Lord Herbert, second Marquis of Worcester, who, attaching himself to the fortunes of Charles I, was constituted Lord Lieutenant of North Wales. Henry was created first Duke of Beaufort by Charles II, and made Lord President of the Council in the principality of Wales. The creation to the old dukedom, which had fallen into abeyance, was given by the king for his eminently serviceable duties, as is expressed in the patent of creation, since the king’s happy restoration; in consideration thereof, and of his most noble descent from King Edward III by John de Beaufort, eldest son of John of Gaunt, Duke of Lancaster, by Catherine Swinford, his third wife. This creation was in December 1682. At the funeral of Charles II his Grace was one of the supporters to George Prince of Denmark, the chief mourner; and by James II was also made Lord President of Wales, and at his coronation carried his crown. He exerted himself against the Duke of Monmouth in 1685, and in 1688 endeavoured to secure Bristol against the adherents of the Prince of Orange; upon whose elevation to the throne his grace, refusing to take the oaths, lived in retirement till his death, which occurred Jan. 2, 1699, in the seventieth year of his age; and was buried in Beaufort Chapel at Windsor, where an elegant monument was erected over him, the inscription of which is to be found in Pole’s *History of Windsor*.

“ Henry was appointed Lord President in 1672, as Marquis of Worcester, and was well known for his mechanical pursuits. Amongst other things which have been attributed to him was the discovery of the power of steam, and of a contrivance of an engine of some sort worked by steam.

“ The paper I shall now read to you, in illustration of his entry into Ludlow at the time of his installation to the office of Lord President of Wales, was sent to me by Lady Curtis of Caynham Court, Ludlow, who, in her note enclosing the extract from a MS. preserved at Badminton, says that part of it has been already printed, but that the remaining portion has never been in print. I find in the *History of Ludlow*, by the Hon. R. H. Clive, M.P. (printed by Van Voorst in 1851), at p. 185 and following pages, a long list of the great people who formed part of the procession. This list is said to be extracted from a ‘contemporaneous MS.’; but I shall not trouble you with that, as it is chiefly a catalogue of names; but merely give you, in place of it, the continuation, or rather, perhaps, the pith of the whole affair, in the words of the MS. I have referred to, and which is probably a part of the identical MS. from which Mr. Clive has printed his list:

“ Thursday, July 17, 1684, towards the evening, his Grace the Duke of Beaufort, Lord Pres<sup>t</sup> of Wales, about a mile short of Ludlow, was met by all the Ludlow officers of his Presidency, who there waited his Grace’s coming; at whose approach the mace was shouldered, upon wh<sup>ch</sup> all the officers, with those others belonging to Ludlow Castle, and of

his Grace's retinue and family, became uncovered, and fell into their places two and two; the inhabitants of Ludlow lining the road and avenue to the town on both sides. After all, the yeomen, officers, and stewards, etc., came.

“‘No. 22d in the procession, his Grace the Duke of Beaufort, etc., Lord Pres<sup>t</sup> of Wales, himself in glorious equipage.

“‘23d in the procession, the Rt. Honble. Charles Earl of Worcester; and Sir John Talbot, the High Sheriff of y<sup>e</sup> county of Salop, with the Shropshire gentry and a great number of the loyall gentlemen of the neighbouring counties.

“‘These men were followed by his Grace's chariot, and two other coaches and six horses each, wherein was her Grace the Lady Duchess of Beaufort, y<sup>e</sup> Countess of Worcester, y<sup>e</sup> most noble Ladyships daughters with their women, with a great retinue rideing by the splendid cavalcade, attended with shouts and acclamations. The people ringing the bells in y<sup>e</sup> neighbouring villages, various soundings of trumpets, beating of drums, and the continued neighing of horses, made a very agreeable confusion.

“‘Now his Grace and company being arrived at Ludlow, he was received at y<sup>e</sup> gate thereof by the Bailiffs, & Com'on Councill in their formalities, with y<sup>e</sup> rest of y<sup>e</sup> heads of y<sup>e</sup> Corporation, and with great expression of joy by the people; among which, during the time the bells rang out, upon the cross of Ludlow steeple pinnacle sate one ..... of near 60 years of age, with a drum beating of a march, w<sup>h</sup> he continued from his Grace's entry into the town untill he came to y<sup>e</sup> Castle.

“‘In the principal part of the town, near the High Cross and Publique Fountaine, his Grace was presented by them with a banquet of sweetmeats, consisting of  $\frac{1}{2}$  a dozen March-panes and wines. After w<sup>h</sup> those that attended his Grace had a reception at Ludlow Castle equal to his quality.’

“‘His Grace was the last President of the Marches but one, having been succeeded by Charles Gerard, Earl of Macclesfield; and the office was abolished in 1689, Somerville, in his *History of the Political Transactions* (published 1792), thus referring to it: ‘The Court of Marches in Wales, in its very constitution favourable to arbitrary power, was abolished.’

“‘The following extract from the Badminton MS. gives a description of a part of the Castle in the time of the Duke of Beaufort:

“‘The Castle hall is very fair, having near the king's arms this inscription, in letters of gold, in Roman character, ‘Richard Lord Vaughan Earle of Carbery, Lord President of Wales and the Marches.’ Opposite to this are placed the fire-arms of the Castle. In a window on y<sup>e</sup> left hand, ascending to y<sup>e</sup> chieff table, are the arms of England only; painted, not quartered with France. The counsell chamber, where the judges dine, hath inscriptions and arms of the Lords Presidents that have been. Near this is the repository for the king's plate belonging to the Castle. Then a fair room, ‘the President's bed chamber,’ with stone walls of 1 foot in thickness, with a withdrawing room for privacy.

“‘Above stairs are a large dining room, famous for its roof of large timbers. Near this is Prince Arthur's bedchamber, who was said to have a double heart, according to y<sup>e</sup> device seen therein painted and

gilded against y<sup>e</sup> waincoat. Next above stairs to be considered is the Lord Presd<sup>ts</sup> ladys drawingroom and her bedchamber, furnished by his Majestie and hung with lemon colored damask. In y<sup>e</sup> window is painted an esenteheon, France and England quarterly; a label of 3 ermine encompassed with a garter inscribed in church text, *Qui man peute.*<sup>7</sup>

"The following is the list of the Lords President from the time of their first appointment:—John Alcock, Bishop of Worcester and Lord Chancellor, 1485; William Smith, Bishop of Lincoln, 1492; Geoffrey Blythe, Bishop of Lichfield and Coventry, 1513; John Voysey, Bishop of Exeter, 1530; Rowland Lee, Bishop of Lichfield and Coventry, 1534; Richard Sampson, Bishop of Lichfield and Coventry, 1543; John Dudley, Earl of Warwick, K.G. (afterwards Duke of Northumberland), 1548; Sir William Herbert, Knight, 1551; Nicholas Heath, Bishop of Worcester (afterwards Archbishop of York and Lord Chancellor), 1553; William Herbert, Earl of Pembroke, K.B., 1556; Gilbert Bourde, Bishop of Bath and Wells, 1558; John Lord Williams, of Thame, 1559; Sir Henry Sidney, Knight, 1560; Henry Herbert, Earl of Pembroke, K.G., 1586; Edward Lord Zouche, 1601;<sup>1</sup> Ralph Lord Eure, 1607; Thomas Lord Gerard, 1616; William Compton, Earl of Northampton, K.G., 1618; John Egerton, Earl of Bridgwater, 1632;<sup>2</sup> Richard Vaughan, Earl of Carbery in Ireland, and Baron Emlyn, co. Caermarthen, 1643;<sup>3</sup> Henry Somerset, Duke of Beaufort, K.G., 1684; Charles Gerard, Earl of Macclesfield, 1688."

Mr. Gordon M. Hills read a communication from Mr. Hillary Davies of Shrewsbury, inviting the cooperation of the members of the Association in the work of the restoration of the church of St. Mary in that town. The building, which is the only entire monument of mediæval architecture remaining there, was noted in the days of Wolstan, prior of Worcester (1062-95); and here also the pope's legates held their court for the adjusting of the disputes between Edward III and the Prince of Wales in 1332. Any assistance will be received and acknowledged by W. J. Clement, Esq., M.P., Shrewsbury, or the Rev. T. B. Lloyd, the vicar.

<sup>1</sup> Near the spot where Lord Zouche was buried, a small hole was found, communicating with the cellar of the house; whereupon Ben Jonson wrote the following lines:

"Whenever I die, let this be my fate,  
To lye by my good Lord Zouch;  
That when I am dry, to the tap I may hye,  
And so back again to my couch."

<sup>2</sup> It was during his presidency that the masque of *Comus* was performed at the Castle on Michaelmas Day, 1634.

<sup>3</sup> Samuel Butler, the author of *Hudibras*, was secretary to Lord Carbery, and was by him made steward of Ludlow Castle. Mr. Robert Bell, in his *English Poets* (vol. i, p. 18), says: "Butler's tenure of his stewardship cannot be positively determined, and the causes of his retirement from it are unknown. He certainly held the office in 1661; and it would appear from a document connected with the expenditure at Ludlow Castle (see *Notes and Queries*, i, p. 5), that he ceased to perform the duties in January 1662, when a successor was appointed."



# British Archaeological Association.

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## TWENTY-FIFTH ANNUAL MEETING, CIRENCESTER, 1868.

AUGUST 10TH TO 15TH INCLUSIVE.

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## Proceedings of the Congress.

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MONDAY, 10TH AUGUST, 1868.

At 3.30 the officers of the Association, the Local Committee, and a considerable number of members and visitors, met at the King's Head Hotel for the purpose of receiving the President, the Earl Bathurst. His Lordship having welcomed them with his well-known courtesy, the party proceeded to the Assembly Room of the hotel, where the noble Earl immediately took the chair, and proceeded to deliver the inaugural address, which will be found at pp. 21-25 *ante*.

At the conclusion of the address, Mr. George Godwin, F.R.S., V.P., rose, and said that, as one of the oldest members of the British Archaeological Association, and one of the present vice-presidents, he had been asked to express the very great gratification with which the members of the society had visited this town, and the further instruction and delight which they hoped to find in it. It would be quite impossible to come into Cirencester without finding matter for deep instruction; for they could scarcely walk through its streets, or, indeed, hear its name, without a flood of valuable and interesting recollections. The pavements, the coins, and the remains generally, which had been discovered in Cirencester, shewed such a remarkable degree of excellence as to make us not simply envious, but really ashamed of ourselves. The amount of art in the pavements of the town was remarkable, and such as we, in these days, had no notion of putting into similar works; and more than that, notwithstanding our boasted mechanical skill, we were not able even now to make pavements which would endure as those of Cirencester had done. The ancient pavements, after having fulfilled their purpose in being trampled upon by those for whom they were made, and then being covered up for centuries, were now in perfect preservation; and yet many of the pavements put down in England twenty or even ten years ago were, he was ashamed to say, already shewing the effects of wear. In one very remarkable instance a modern pavement, on which a very large sum of money had been spent, was literally walked out of creation. The wonderful works of the Romans,

on the contrary, were now found remaining in all their beauty after the lapse of many ages. It was very needful that modern art should be directed into these channels. An attempt was being made to do this ; but even now the man who could produce such heads as were to be found in some of the Cirencester pavements, would offer himself for election into the Royal Academy ; and would then be too great a man to have anything more to do with decorations of the kind. Good artists should be directed to the work of what was called "decoration," but what was in truth also art, as a matter of course. With regard to the coins found in Cirencester, some of the specimens which he had seen were perfectly beautiful, and should make us very much ashamed of the coins current at the present time. It was true that we were only just beginning to awake to this subject ; but it was very distressing to find that, notwithstanding all the talk of the nineteenth century, and the existence of many schools of art, we are yet so far behindhand. There was not the least doubt that archaeological associations had had a very valuable influence and effect. They had spread abroad a feeling which had tended to the maintenance and to the repair of many of our old buildings, and they were established at a time when that feeling did not extensively exist. At Cirencester there had constantly been men who shewed a regard to such matters, and had endeavoured to enlist therein the interest of their fellow citizens. There had been Lysons and Buckman, more recently Mr. Mullings and some others, who had pursued the study of antiquity, and had always insisted on the value of the local relics, and the importance of maintaining them for posterity. That feeling had recently been shewn in an admirable manner, in this town, in the restoration of the Abbey Church. He must congratulate the town upon the success of their efforts in that matter. It was very creditable that so large a sum of money should have been raised, and so well expended upon the church. He thanked the noble Earl, in the name of the Association, for the willingness with which he had consented to become their President, for the courtesy with which he had received them, and for his interesting address. Under such auspices he was sure that the meeting would be a success, and that the ensuing week would be both a profitable and a pleasant one, not only to the archaeologists, but for such of the general public who might choose to accompany them in their rambles.

The party then immediately proceeded to the Town Hall, under the guidance of the Rev. W. F. Powell, M.A., Hon. Canon of Gloucester and Vicar of Cirencester, who made the following remarks: "The building called the Town Hall was erected by one Alice Avening very early in the sixteenth century. It was not built for the purpose of being used as a town hall ; but in the course of time it became so dilapidated that upon the inhabitants promising to put it in repair, Nicholson,

Bishop of Gloucester, in 1671 granted a license for its being used for corporate purposes. The first town council meeting was held in it on the 16th of April, 1672; and there is also a record of the assizes being held there, when, on account of the plague having broken out in Gloucester, the judges sat at Cirencester. At the present time very little secular business was transacted in the Town Hall. There were originally seven chantries in connexion with the parish church, and as each chantry would employ a large number of officiating priests, it had occurred to some archaeologists that this room had served as a sort of retiring-room for the priests, while it had been supposed by others to have been a muniment room. It was formerly called a "parvise," and in an old document it was described as "a noble frontispiece to the church"; while great credit was attributed to the architect because the building threw out a magnificent propylæa with the least possible sacrifice of light and space, and obstruction to the general view of the fabric of the church. Not many years ago there were standing in the Market Place butchers' rows, and rows of other kinds, just opposite the Town Hall. The family of Lord Bathurst took an active part in removing those obstructions. Lying on the table were views, taken in 1803, of the houses which were now cleared away. Some one had presented to him (the Vicar) a door belonging to one of those houses, and bearing the initials, W. P. These initials answering to his own, perhaps the donor of the door was under the impression that it belonged to him. The initials, however, were probably intended to refer to William Phillips, the first vicar of Cirencester after the dissolution of the monasteries. A figure of a crane occurred on the door, on an opposite spandril to that bearing the initials. Cirencester had been visited by royalty at different times. In the *Iter Carolinum* the chronicler related that the king visited the town in the year 1644, immediately after the second battle of Newbury. He arrived on Thursday, the 31st of October, and having passed the night at the residence of Sir William Master, Baronet, proceeded the next day, with his troops, to Oxford. The movements of monarchs were very rapid in those days. In 1663 another royal personage of the name of Charles came to Cirencester, and being of a more humble character than Charles I, he did not presume upon going to the great house of the place, but repaired to the little inn called "The Sun," and there passed the night with his queen. On a particular spot, over which the company had just passed, the first blood was shed at the time of the revolution in 1688. At that place John Lord Lovelace, who was on his way to join the Prince of Orange when he landed, was intercepted by the Royal Gloucester Militia, and taken prisoner; while many of his friends and companions fell in the affray. In 1687 James II happened to take his rest at the house of the Earl of Newport in this town. The Lady Newport of that time was a lady who, like many ladies of

the present day, gave the clergy a great deal of difficulty, and in many of her troubles referred to Bishop Nicholson and Bishop Bull, profound theologians and scholars. Nicholson received the thanks of the Gallican Church for his famous defence of the Nicene Creed. The Earl of Newport's house was that now in the possession of his Lordship, the President of the Association. In 1702 the town was visited by Queen Anne, who stayed at Thomas Master's."

Mr. E. Roberts, F.S.A., said that, in addition to the monarchs mentioned by the Vicar, Edward I and Edward II rested continually in Cirencester during their travels about the country. Their movements were equally rapid, if not more so, than those of Charles I and those who succeeded him. At another period King John performed some marvellous journeys from one place to another; and he was not at all sure that John, as well as the Edwards, did not stay repeatedly at Cirencester. The town seems to have been a considerable place of rest, for short periods, for royal personages during many centuries. In the Association's publication, entitled *Collectanea Archaeologica*, there were the itineraries of Edward I and one half of those of Edward II. The remainder of these would be printed very shortly. These documents shewed their movements day by day, and agreed with local records. With regard to the building having been a "parvise," he supposed that in the present instance it was meant that it had answered in its use to the modern "parloir." He should like to know whether the reverend Vicar, in his explanation of the use of the Town Hall, had taken his information from records specially applicable to this building, or from a general description of a "parvise." He was himself inclined to the opinion that it was originally a muniment room; but if there were any records showing the actual use of the room, of course they must be accepted as conclusive. As he understood, the various opinions cited by the Vicar were merely conjectural.

The Vicar having said that such was the case,

Mr. Augustus Goldsmid, F.S.A., asked whether Mr. Roberts considered that a "parvise" corresponded to a "parloir." The space in front of the church of Notre Dame, at Paris, was called the "parvise" of Notre Dame.

Mr. Roberts replied that, of course the meanings of the words "parvise" and "parloir" differed, the former being applicable to an exterior.

Mr. W. H. Black, F.S.A., said that the only place in which he could find anything about the subject in the parish records, was in a rent-roll of the church lands of the year 1639. In this book there was a record of the receipt of certain rents of small amount, from various persons, for "standings in the vice." There were three tenancies of the value of 16s. a year in respect to standings there.

Mr. T. Wright, M.A., F.S.A., said that there was no ground whatever

for supposing that the "parvise" had anything to do with the "parloir." The "parvise" was the open space before the grand entrance of the church. The "parvise" of Notre Dame at Paris was one of the most celebrated places in the literary and social history of the middle ages; and transactions of all kinds, not ecclesiastical, were carried on there. The "parloir" was, of course, the room in any house, monastery, or other building, in which visitors came to talk; and derived its designation from the French word *parler*, to talk. It was the talking-room, and supplied us with our modern word, "parlor." Until Mr. Black quoted from the parish record, he had not been aware that the term "vice" was actually used in connexion with this building. He did not see why a "vice" should necessarily be a "parvise," although it might be so. "Vice" was a name given to the little staircase leading up a steeple; and it was just possible that the name "vice" might be applied to this building, in consequence of its having a staircase of that sort. It was not unlikely, either, that the space before the church door might have been one in which public transactions were carried on, and that the present building was raised upon it for the purpose of carrying on those transactions with greater convenience.

The Vicar observed that the first occupation of the building subsequent to the Reformation, of which there was any record, was its occupation by "the clerk." It did not say "the parish clerk." Alice Avening who built the hall was an aunt of the Bishop of Durham, a prelate who much interested himself about the building of churches, and she probably built it to gratify him.

Mr. Roberts remarked that the present building occupied a position which was frequently devoted to the deposit of muniments and the residence of priests.

The Vicar said that there was no document describing the use to which this parvise was devoted; but he would remind those who regarded it as a muniment room that it was very much exposed.

In the course of some further conversation the vicar incidentally alluded to the recent alterations of the names of streets. Among other changes which had been made, "Black Jack Street," had been by some people called "St. John Street," the latter name being considered more respectable than the former one. He denounced the practice of altering the names of places as highly objectionable and tending to obliterate the means of identifying them at future times.

Mr. G. Godwin, F.R.S., F.S.A., said that it was of the greatest importance that the members of the Association should leave behind them a strong protest against the alteration of the names of streets. There was a great tendency to the practice in London, and its results were most mischievous.

The Vicar remarked that the alteration of street names might affect title deeds, by rendering the holders unable to trace their property.

After having inspected the vestry-book and several old works and engravings describing and illustrating the town at various periods of its history, the party descended the staircase to the abbey church, when the Vicar in the first instance, pointed out that on an escutcheon near the entrance were the quarterings of the arms of France. He stated that these arms ceased to be included in the year 1400, and hence that portion of the church bearing them must have been built prior to that year. In the absence of actual dates the probability was, having regard to the character of the architecture, that portions of the building were erected before the year 1400, but that additions were made down to the very time of the Reformation. There were walls and arches which indicated a very early date, and specimens of architecture of the thirteenth, fourteenth, and fifteenth centuries might be seen side by side. In the fifteenth century the edifice arrived at its present form. The tower was probably one of the earliest portions of the work. Among the escutcheons of those who were benefactors of the church during the progress of the building were the arms of the Comptons, earls of Northampton. That escutcheon helped to elucidate an expression used by Fuller in dedicating one of the volumes of his *Church History* to a descendant of the Comptons. After remarking on the fact that at the time of the revolution the Compton of the period was debarred only by his own abstinence from sharing in the partition of the Abbey lands, the glorious Fuller, as was his wont, went on to make a little verbal play upon this very escutcheon, and concluded his dedication with these words:—"All I will add is this: as you give three helmets for your arms, may you be careful to take the fourth, even the *helmet of salvation!*" The west window received an addition in the time of Mr. Lysons, to whom the town was much indebted for preserving the glass composing that window, although the figures represented were brought there from their right places. The female figure in the centre was St. Catherine. This and the kneeling figures really belonged to the St. Catherine chapel. There were also figures of St. Dorothy and of St. Margaret with the dragon underneath her. The male figures above were three out of four Latin doctors originally represented. Those remaining were St. Gregory in the centre, St. Ambrose on the left, and St. Jerome on the right, in the full costume of cardinals. On the right and left were two bishops, namely, William of York and William of Beverley; and doubtless they were benefactors to the church. In the fifteenth century each of those cities had a bishop named William, and these were probably the persons represented in the window. Above were the Abbey arms, which were variously represented—sometimes being a white shield with black faces; sometimes otherwise; sometimes profiled; and sometimes full, the faces being those of rams. Along the lower edge of the clerestory were shields bearing figures relating



to the crucifixion, such as nails, hammer, and ladder. Such shields abounded in Somersetshire, but they were not generally found so far northward as Cirencester. The escutcheons had been coloured during the restoration of the edifice. It might be observed that there was a want of concentricity between the arch of the nave and the apex of the roof of the chancel; but Mr. Scott had, by his ingenuity, contrived a piece of work which obviated the offensive appearance of the incongruity and removed a great eye-sore. In the east window was a collection of stained glass which had been placed there by Mr. Lysons. The preservation of this glass was fortunate, but there was a striking anachronism involved in its location in its present position. Lysons cut down the window sill to the level of the communion table. Mr. Scott, in restoring the church, saw that that was not correct, and he had therefore erected a reredos, the beautiful carving of which was executed by Mr. Geflowski.

On arriving at Trinity chapel, on the right of the chancel, the Vicar directed attention to a short stone column, the back half of which had, until recently, been embedded in masonry and thus concealed from view. During the recent works the material surrounding the inner side of the column was removed, and it was thereon discovered that the moulding on the outer portion of the pillar was of a more recent pattern than that which had been embedded, having evidently been re-cut after the inner side was enclosed. The moulding on the freshly-exposed side was found to be unquestionably Roman.

Mr. George Godwin said that but for the fact of finding in this neighbourhood Roman works of a purer character than was usually found in England, he should have concluded, had the back of the column not been uncovered, that the visible portion was in its original state. Archæologists were often left to conjecture that, in altering buildings, mouldings had been recut; but very rarely was positive evidence of the fact found as in the present case.

The Vicar said that near the spot on which the column stood they found the horns of a small Roman hand altar. There was also found a stoup pierced with five or six holes.

In reply to a question as to whether he was of opinion that the column which was believed to be Roman was in its original position or had been removed from another building, the Vicar replied that he had gone to different parts of the town, and he had observed that if from the Preston road to the Stratton road a straight line were drawn it would pass through the church. In that case the possibility might be that this was the basilica.

Mr. Godwin expressed an opinion that it was hardly likely that the base of the column was *in situ*. It was very much the custom to make use of Roman works in succeeding buildings, and it would not be sur-

prising if the column had been removed from another place. In fact, old buildings were made use of as quarries for the supply of materials for more recent structures.

An inspection was then made of the remaining chapels attached to the main edifice. Among the wall paintings in St. Catherine's chapel was one, almost obliterated, of St. Catherine herself. The chapel bearing her name was probably built soon after her canonisation, it being, as stated by the Vicar, the practice to dedicate a new chapel to the saint most recently canonised. Another of the wall paintings was a representation of St. Anthony, but of this work but little remained distinguishable. There was, however, just sufficient to establish its identity. In St. Mary's chapel is a fine collection of brasses which have been removed from their original places and laid near the altar for the sake of preservation. Among the persons represented by the brasses is one of Rudolph Parsons, who was depicted with the wafer and chalice in his hand and robed in his priestly vestments. The actual embroidery of which his coat consisted was exhibited. The material had been shaped into an altar-cloth or pulpit-cloth. Mr. Planché directed attention to the exceeding beauty of some of the brasses, the earliest of which he said was of the year 1438. It exhibited the most beautiful example of the complete plate-armour, the era of which commenced at about the beginning of the fifteenth century. There was, however, great disproportion in the figures, some having large heads to a small body, while others had a large body to a small head; but he was assured by Canon Powell that the brasses were laid down in the same manner they were found, although such notions did not accord with those professed in the nineteenth century. The Vicar exhibited the metal framework of the old hourglass belonging to the pulpit from which, no doubt, Bishop Bull used to preach.

Mr. J. D. T. Niblett, M.A., F.S.A., identified certain of the armorial bearings of the church, and this concluded the business of the day, but before leaving the church, the company were gratified by a fine performance by Mr. Tarrant upon the magnificent organ.

The Rev. Prebendary Searth added the following remarks from Neale and Le Keux upon Cirencester Church, which he hoped would still further exemplify the subjects they had been considering:

"The south porch is very large and lofty, having its front towards the market-place. It was erected in the early part of the reign of Henry VIII. when Aveline the aunt of Thomas Ruthall, Bishop of Durham, a native of this town, gave a hundred marks towards the building. His mother also, and the parishioners contributed largely to its completion. Over the entrance to the church is the town-hall where the general sessions are often held. Anciently the porches of our churches were, it is known, occasionally used for holding temporal courts, but more fre-

quently a priest was accustomed to educate the children of the parish in the porch, whence it was sometimes called the 'Parvise,' '*a parvis pueris ibi edocetis.*' Chancer, *Prol.*, alluding to both customs, speaks of

"A serjeant at law ware and wise,  
That had often been at the pyrvise."

The acolytes in ancient times addressed the congregation from the porch previous to their entering the church, and marriages were partly performed in the porch, whence the bride's dower was denominated '*dos ad ostium ecclesie.*'"

In the evening the inaugural dinner took place at the King's Head Hotel. Earl Bathurst took the chair, and was supported by Sir P. Stafford Carey, Bailiff of Guernsey; Rev. Canon Powell, Rev. Prebendary Searth, Rev. John Constable, Principal of the Royal Agricultural College of Cirencester; G. Godwin, Esq., F.R.S., F.S.A.; T. Wright, Esq., M.A., F.S.A.; and J. R. Planché, Esq., Somerset Herald. Among the company were, T. W. Chester-Master, Esq.; Capt. Abbott; G. M. Hills, Esq.; E. Leven, Esq., M.A., F.S.A.; W. H. Black, Esq., F.S.A.; J. T. D. Niblett, Esq., M.A., F.S.A.; H. Holt, Esq.; W. L. Lawrence, Esq.; A. Goldsmid, Esq., F.S.A.; R. Mullings, Esq.; J. Bravender, Esq.; R. Ellett, Esq.; R. A. Anderson, Esq.; T. Blashill, Esq.; W. Ewing, Esq., F.S.A. Scot.; Thos. Warner, Esq.; D. Bowly, Esq.; etc. Several ladies graced the table with their presence; and Edw. Roberts, Esq., F.S.A., and Geo. R. Wright, Esq., F.S.A., officiated as vice-chairmen.

After the usual loyal toasts had been duly honoured, the noble Chairman proposed "the Church," coupling with it the name of the Rev. Canon Powell, who responded; while the succeeding toast of "the Army and Navy," was acknowledged by Capt. Abbott on behalf of the former, and by Capt. Corbett, R.N., for the latter.

T. W. Chester-Master, Esq., next proposed the health of the President, the Earl Bathurst, adding, it was a toast always received with enthusiasm; and he was sure, from the manner in which the good people of Cirencester always received the name of the nobleman who was their President, the strangers who had that day arrived among them would not be found wanting.

The noble Chairman rose, and briefly thanked the archaeologists for the kind manner in which they had received the mention of his name. He said he was not going to enter on the subject of archaeology, owing to the fact that he had gone so much into it in his inaugural address. He would therefore simply say that he was exceedingly happy that the society had come to the town of Cirencester, because he believed their meetings had a tendency to civilise whatever place they visited, and to give the people new ideas. Having said this, he would bid them all welcome; and if, during their stay, he could render any assistance to them in the cause of science, he should be only too happy to do so.

Thos. Warner, Esq., then proposed the health of the Vice-Presidents of the Association, mentioning in particular the names of Messrs. Lawrence and Thos. Wright, both of whom briefly responded.

Mr. Gordon M. Hills proposed the next toast, which was that of "the members of the Local Committee," and said that he begged to tender the thanks of the Association to the Chairman of that Committee, the Rev. Canon Powell, for the interesting manner in which he had expounded the characteristics of the parish church. By their permission he would say a few words upon that glorious building. It was clear, from the history of the town, and from the evidences which they had that day seen, that a church of much larger description once stood upon, or adjacent to, the site of the present structure. It was very difficult to form any adequate conception of the kind of building, however, without a knowledge of monastic architecture. He did not remember what were the dimensions given by William of Worcester, who once visited and measured this church; but on reference to that measurement, they might, with little trouble, estimate its size, and compare it with the present building. If they compared the remains of the Abbey Church at Malmesbury with its reputed former extent, what a mere fragment is left; and so it was with Cirencester Church. He believed the original building must have been the parent of all the churches in the neighbourhood. He was sorry that the short space of time which they had for the inspection of the church compelled them to hurry over it, and prevented them from paying so much attention to the able description of the church by Mr. Powell, and of the heraldry by Mr. Niblett; but he would now express a hope that those gentlemen would commit their remarks to paper, so that they might be printed and placed upon record; and he must say a most valuable record it would be. He must not omit to speak of some of the local gentlemen who had done such good service. Among the first was Mr. Richard Mullings, who was always ready to do what he could for the society. With the toast he was about to propose he would give the name of Mr. David Bowly: everybody knew how hardly he had worked. He would propose, therefore, "the Local Committee" in general, and Mr. David Bowly in particular.

Mr. Bowly having responded, the noble Chairman proposed "the Ladies"; and Mr. George Wright having returned thanks on their behalf, the proceedings were brought to a close.

#### TUESDAY, AUGUST 11TH.

At 10 o'clock the members and their friends met in the Assembly Room at the King's Head, and upon the chair having been taken by Mr. George Godwin, F.R.S., F.S.A., V.P., Mr. Thomas C. Brown read

the following paper, illustrated by a map which he had prepared, upon Roman Corinium :

“Ladies and gentlemen, members of the British Archæological Association, as you have favoured Cirencester with a visit, I, being one of the oldest inhabitants who has taken an interest in Roman antiquities, make this my apology for attempting to describe, in a summary way, the ancient city of Corinium Dobonorum, as far as its history can be gathered from existing remains, or from facts which excavations have brought to light during the last sixty years.

“As I make no pretence to learning, and the Roman annals are silent respecting this provincial city, I would only suggest that it took its name from the ‘camp’ on the ‘river,’ from Churn and Caster, easily rendered Cirencester. We may believe it was a British town belonging to the Dobuni, hence called Corinium Dobonorum. I will, therefore, not dwell on the name or its origin, but proceed to describe the Roman city.

“The city proper was surrounded by a wall of stone having a ditch without. The stonework has been found repeatedly, but is now almost entirely covered with soil; and I am sorry to say ancient and modern Vandals have destroyed many parts of it. The area within the walls, including the modern town, is about four hundred acres. It was a perfect flat, an expanded portion of the valley of the Churn, a plain covered with grass, with the river running through it, and having so much fall towards the Thames valley as not to be a swamp; the Churn being then a clear stream of water descending from the Seven Springs on the higher Cotswold Hills, a nice trout-stream, and the home of cray-fish. The soil of the valley was chiefly clay and red earth of the oolite rocks, and three to four feet under it was a deep gravel bed in which constantly flowed an underground river of the purest water. In this gravel bed the Romans dug wells which they walled with cut stone, and which form the bulk of the wells of the modern town. In deepening a well of my own, portions of a Roman pitcher were found built into the wall. A branch of the Churn was, no doubt, taken through the centre of the town. My father told me he remembered Gloucester-street a hollow way, like Gosditch-street, both being filled up; the latter probably by stones from the Abbey, when it was dismantled. In making a common sewer many portions of church or abbey stones were found. Opposite the Ram Hotel stepping-stones were found. You will find a good example of the Roman well when you visit Mr. Brewin’s Roman villa.

“No sooner did the Romans occupy this site than they began to fortify it by a wall, and then built common houses for the soldiers, better ones for the centurions, and villas for the officers. The streets of the modern town, we may presume, were also the streets of the

Roman city; and you will observe how they accord with those in other Roman towns, in being narrow, and in having those curious centres formed by three ways meeting, and in being crooked,—arrangements that promoted defence. Without these streets villas were built, as shewn by the tessellated pavements; and when first opened, warm air baths were seen; and these villas, no doubt, were surrounded by gardens. At the Museum you will see two pavements, and learn the mode of construction of them.

“The size of the Roman city may be judged of not only by the largeness of the area within the walls, but also by its connexion with the great Roman roads, one to Gloucester, another to Bath, a third to Stow and the north, another to Newbury and the south coast.

“Throughout all this area, and without the walls, Roman remains are found whenever the ground is opened,—coins in all parts, from Claudius, A.D. 42, to Valentinian, A.D. 424; millstones of black basalt from Andernach on the Rhine, others made of conglomerate from the new red sandstone of the Forest of Dean; Samian and other pottery, bricks and concrete; specimens of all which you will find in the Museum.

“And now to give you an idea of the ancient city. You must understand that the level of the present soil within the Roman walls is varied from 4, 6, to 8 feet; and the question is, whence was all this derived? This is shewn in the then suburbs of the city, now called the Querns (probably Coerns), and which is particularly deserving your attention. It was the place of quarries. There the Romans dug stone, and of the rubbish formed the amphitheatre; and among the hills and valleys, extending over many acres, there have been found stone coffins, cinerary urns, skeletons (some with fetters on), and rude sarcophagi made of two sections of the shaft of a column hollowed out to receive an urn. The Romans, a people delighting in games out of doors, in the Querns not only amused themselves, but there also buried their dead; and no doubt it was the common place to which all the people resorted.

“If you consider the largeness of the area of the quarried ground (the Querns), you will not be at a loss to know from whence the soil was procured to raise the level of the city four to six feet. The modern site is never opened without finding stones, bricks, and mortar; pottery and broken columns are sometimes found. Besides, all the modern houses are partly built of the stones the Romans quarried out of the Querns. The river Churn sometimes flooded the valley, and every Roman raised the ground to get out of the way of these floods, and did the necessary work for the present inhabitants. This must have been a healthy and pleasant city, surrounded by forests where deer abounded, near enough to the Severn for salmon; and all over the Cotswold were detached villas, where, no doubt, superior officers, when the country was



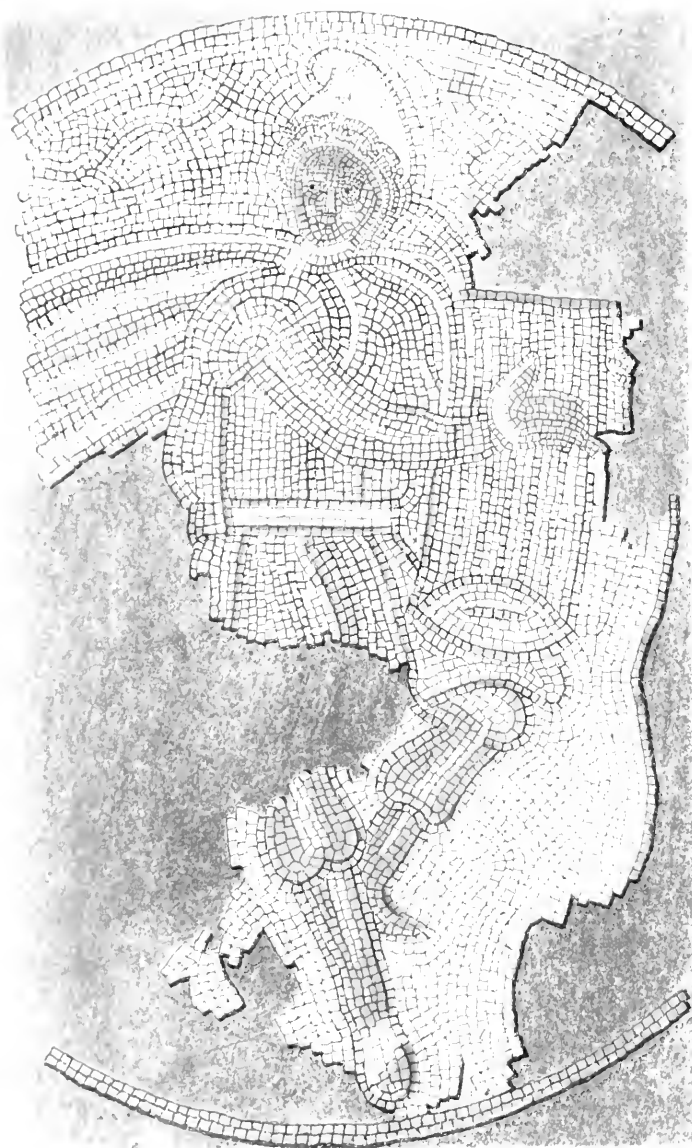


FIG. 12  
 Mosaic of the Virgin Mary at Constantinople



tranquil, exchanged visits, and with the mild climate of England renovated the strength lost in the hot centre of Roman power, Rome."

Mr. W. H. Black said that he did not consider this to be the Corinium of Ptolemy. He believed it was of later date; and after duly weighing the matter, he thought North Cerney, which was also on the Churn, was the locality of the Corinium. Nothing was more likely than that, after the first ingress of the Romans, certain situations became of more importance to them than others previously settled. A number of military roads converged here; and military roads were the youngest instead of the oldest roads in existence, except the modern roads made by act of Parliament. The Roman military roads sprang from the wars of Julius Cæsar, having been made according to a regular system of surveying. He thought there could be no doubt that this was a Roman city of respectable antiquity, but that it could not be identified with the Roman Corinium. Whether or not it was the Corinium Dubonorum, he could not say. The great roads converging here would necessitate the rise of a city, which might have become a Corinium of later times, but not *the* Corinium of Ptolemy.

Mr. Thos. Wright rather inclined to the views of Mr. Brown; and after a discussion, in which the Rev. Prebendary Searth and Mr. J. D. T. Niblett took part, the members adjourned to the Barton in Earl Bathurst's park, to inspect the superb Roman pavement there. The surface of the ground on which the *tesserae* lie is very irregular; and Lord Bathurst said the frost and snow had had a great effect upon the surface by raising and depressing it; and Mr. Godwin said it had much deteriorated since he last saw it. The pavement was first exposed to view in the year 1825, and seems to have formed the floor of a room twenty-one feet square. It was housed over by the late Lord Bathurst, but is still manifestly suffering from the dampness of the soil on which it lies. The desirability of devising some means of carrying off the wet below was suggested by Mr. Gordon Hills, and recommended by Mr. Godwin; and Earl Bathurst expressed his readiness to adopt any method that should be sanctioned by the Council of the Association. The design of the pavement is a circle inscribed in the square, surrounded by a guilloche pattern. A drawing of the pavement is given in the *Corinium* of Prof. Buckman and Mr. Newmarch, at p. 32. It is imperfect to the extent of about one fourth; but enough remains to show most of the details, and the whole nature of the design. By the kindness of Joseph Clarke, Esq., of Saffron Walden, we are able to give some plates illustrative of the details of this pavement, which, from their larger size, are a very useful accompaniment to Prof. Buckman's illustrations. Plate 2 gives the figure of Orpheus, which occupies the centre of the circle, surrounded by a simple black line. Outside of the black line, and encircling it, a series of birds of rich plumage

are strutting from right to left. Seven of them remain, and there were probably two more. Three of the seven are given in plate 3. Outside of these is a concentric border filled in with a wreath of laurel leaves, leaving about a fifth of the diameter of the large circle between this laurel border and the guilloche. The space between the laurel circle and the guilloche is occupied by figures of beasts. The whole circle had six originally, but only four remain, more or less imperfect. A lion and tiger, a leopard, and another animal of the panther tribe, remain. Of these, there are represented in plates 4, 5, 6, the lion, the tiger, and the leopard. All the figures were more perfect when the plates now given were first engraved, than they were found at the visit of the Association. Joseph Clarke, Esq., of The Roos, the gentleman already mentioned, says, in a letter dated August 7, 1868: "I have in my collection of tessellated floors a coloured copy, on large, thick paper, of each of them, purchased years ago. The artist's name appears to have been erased purposely from most of the plates. The initials, C.S., are on many still; and I find it, on one of my old impressions, to be '*Caroline Stevens del. et fecit, Felton Hall, Salop, Jan'y. 1, 1828.*'"

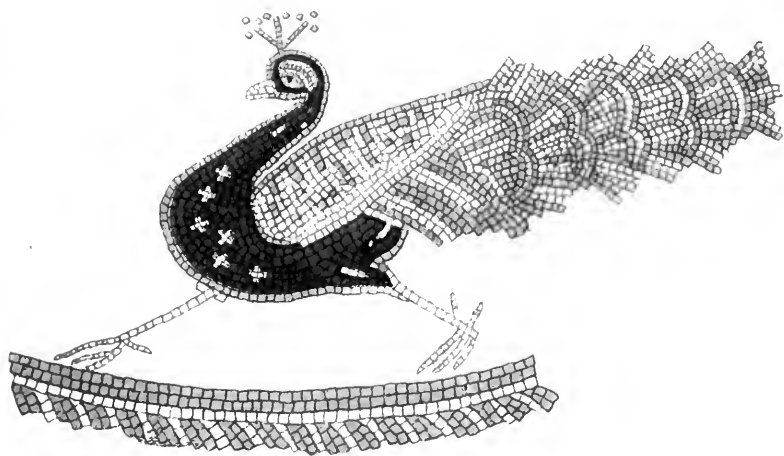
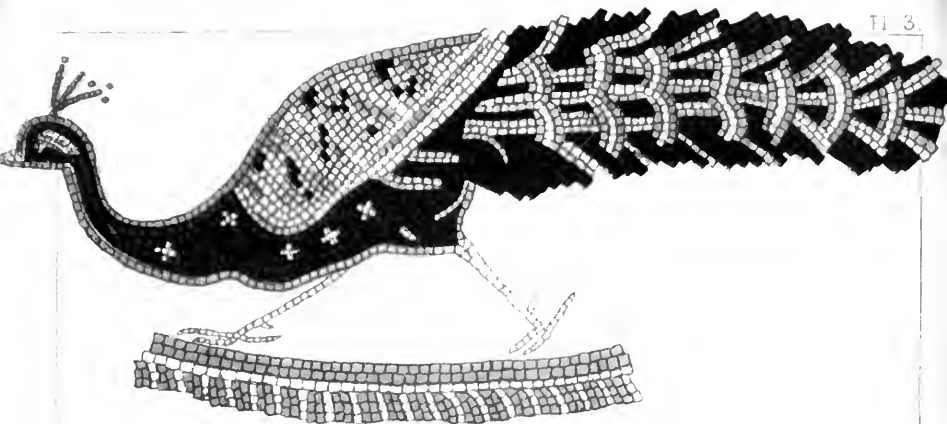
The attention of the visitors was next directed to some open graves and skeletons, in proximity to which were an iron arrow-head and fragments of horseshoes, found just under the soil. It was thought that these remains were probably mediæval, or of the time of the Commonwealth; and that the skeletons had been hurriedly buried, perhaps immediately after a battle. Some of the iron fragments, however, may have been Roman nails.

The members next proceeded to the Hospital of St. John (pl. 7), which is situated in a place called the Pane or Paen. It is a curious, ancient structure, supported by arches springing from round pillars half buried under ground. These pillars are Norman, and six of them may be seen in the walls in very good condition. It is considered that this building was one of the three churches mentioned by Leland as having formerly belonged to the town.

The party then adjourned to the Abbey, where is placed the noble Corinthian capital, which was found in the Leuses, and which was supposed by Mr. Lysons to have belonged to a portico of equal dimensions to the one attached to St. Martin's church, in London. The interesting Norman arched gateway, opening from the Abbey grounds into Grove-lane, was also examined.

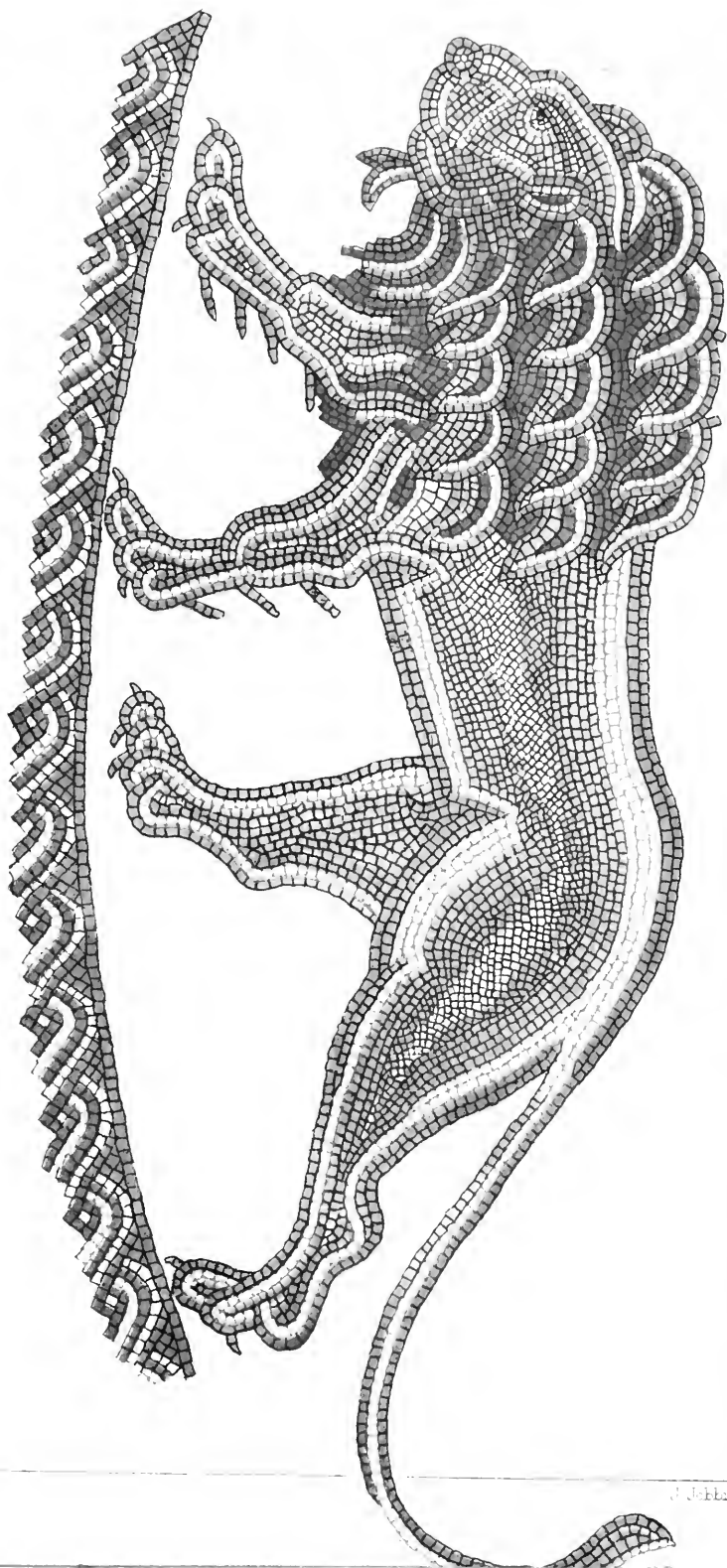
From the Abbey, the party proceeded to trace the Roman city wall along its length, examining its structure in their progress. The walls in the time of the Romans were two miles in extent, though only a comparatively small portion now remains.

The perambulation of the city walls having been finished, the party went to the Nursery, the residence of John Bravender, Esq., F.G.S.,



B I R D S  
From a Roman Pavement at Cirencester

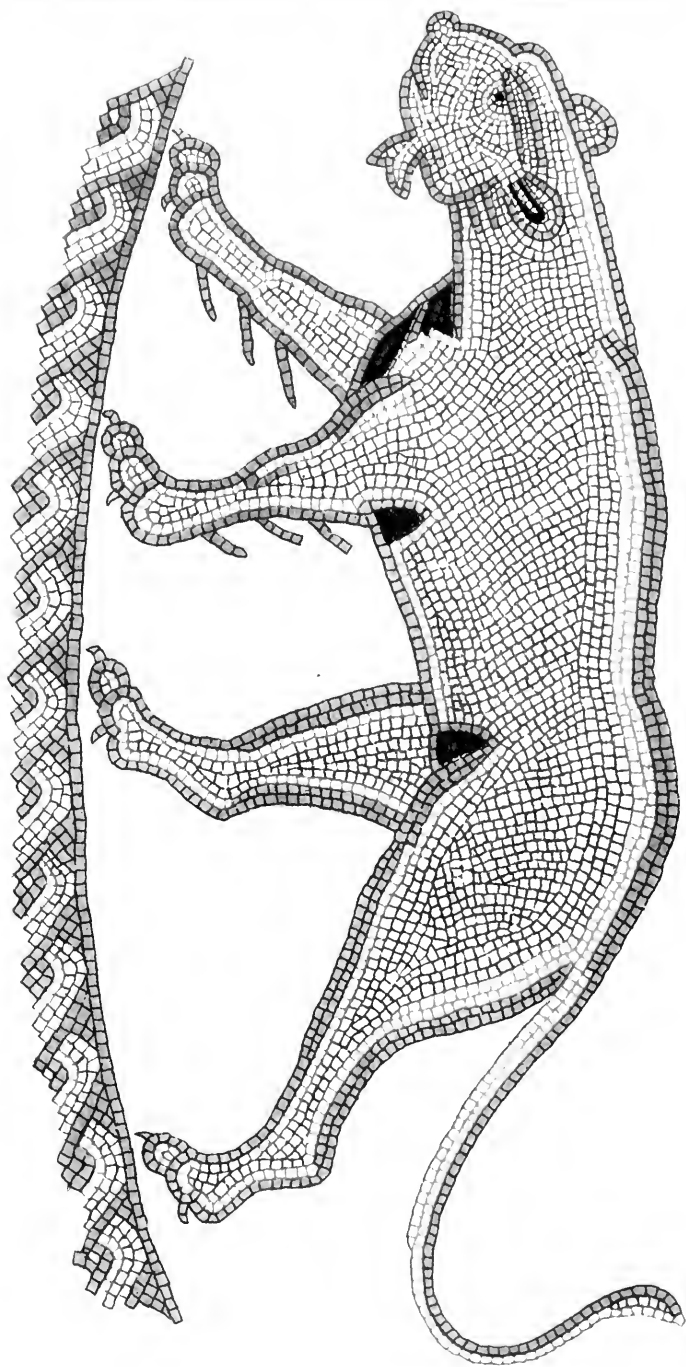




## L I O N

*From a Roman Pavement at Pompeii*





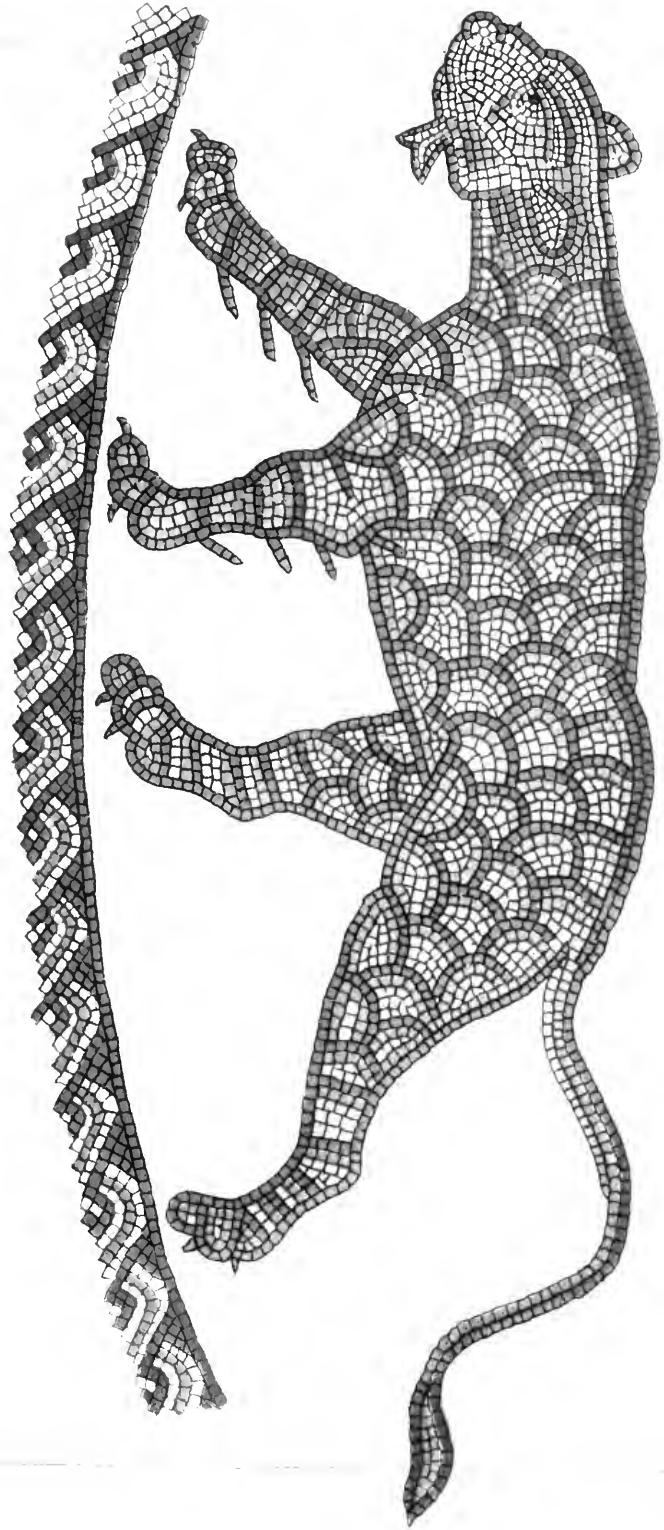
## T I G E R

From a Roman Pictorial in the Vatican

1







From a Roman pavement at Constantinople







where he had kindly invited them. The locality is richly studded with Roman remains, and a number of pits were opened in order to show the Roman foundations. A Roman well was also inspected. Specimens of Roman pottery, &c., excavated in Mr. Bravender's grounds, were placed about the grounds for examination.

Mr. Gordon Hills observed that Mr. Bravender had had the ground trenched at different points, and traces of five distinct buildings had been discovered. An old pavement had been brought to light. There were other pavements on the property, but they had not been laid open. A piece of stone moulding, of the same pattern, but on a smaller scale, as the moulding on a column at the Abbey Church, excited much interest.

Mr. G. R. Wright, by the desire of Mr. Bravender, read the following paper by that gentleman upon "Watermoor in Chesterton Tything."

"The name Watermoor (so spelt in local maps and in the Ordnance Survey, and now applied to all this end of the parish beyond the new church) is commonly supposed to be derived from the fact that this part of the parish lies lower and is damper than the rest, the water in winter time rising in parts nearly to the surface. The following extracts, however, from Fosbroke's *Gloucestershire Records*, seem to point to a different origin.

"Chesterton Tything.

"John de Estofte conveyed lands here, 12 Edw. II, to *Walt. at More*, to whom Edm. Langley further conveyed a messuage and virgate, as did Wm. Chesterton (a Langley) 3 Hen. IV." (*Cartul. de Langley.*)<sup>1</sup>

That the common pronunciation of Walter was *Water* is shown by the following passage from Shakspeare, 2 Hen. VI, Act iv, Scene 1.

*Suffolk.* Look at my George! I am a gentleman.

Rate me at what thou wilt, thou shalt be paid.

*Whitmore.* And so am I. My name is Walter Whitmore.

How now? Why start'st thou? What! doth death affright?

*Suffolk.* Thy name affrights me, in whose sound is death.

A cunning man did calculate my birth,

And told me that by Water should I die.

Yet let not this make thee be bloody-minded.

Thy name is Gualtier being rightly sounded.

*Whitmore.* Gualtier or Walter, which it is I care not," etc.

"Walter at More" would, therefore, easily become Watermoor.

Again, Fosbroke says:—

"Michael Strange (temp. Eliz.) died seized of the Manor of Chesterton, a cap. mess. called Chesterton" (the house at the corner of the Querns Lane and Watermoor road) "and all the demesne land, &c., in

<sup>1</sup> See *Chartæ de terris familie de Langley*, Harl. MS. 7, sub tit. "Manerium de Chesterton," ff. 16-36.

Chesterton, Siddington le Upp, Siddington le Lower, one messuage, &c., called *Watt at More's*, near Chesterton, and in or near Cirencester, held of the heirs of John Maundemande by the 3rd of a fee."

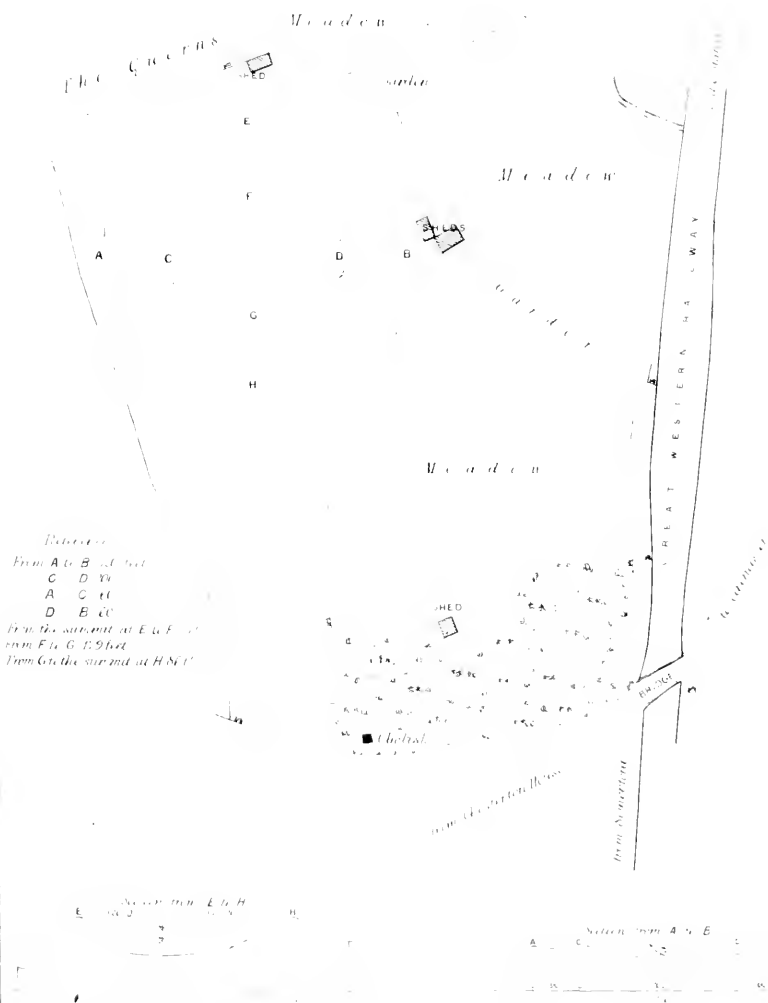
"Here, again, the corruption is simple from Walter at More, through Watt at More, to Watermoor. In a map of the parish in 1837 Watermoor House is marked on the right hand side of the Siddington-road with a field belonging to it between the turn and the lane to the Gas Works, about 200 yards from the parish boundary, and opposite to it Watermoor Common now enclosed. I may add that within the memory of man there was no other house down here except an old mill, now destroyed. The road leading from the town was called the Watermoor-road, and all the houses built on either side were said to be in Watermoor. Walter at More was unknown or forgotten; there was plenty of water, and hence the mistake arose."

After partaking of refreshments provided by Mr. Bravender, and heartily thanking him for his reception, the members proceeded to inspect the Roman Pavement at Mr. Brewin's, where a very elegant specimen has been carefully preserved, and of which an extended design was exhibited on the lawn. They also examined some interesting remains, placed in the grounds.

At 2.30. the members and friends assembled, by invitation of Earl Bathurst, at Oakley House, where a superb luncheon was spread in a marquee on the lawn. After the noble Earl's health had been proposed by Mr. Gordon Hills, and duly responded to by the host, and the toast of the "Ladies" proposed by Mr. E. Leven, and acknowledged by Mr. George Godwin, had been drunk, the party started for the Amphitheatre or "Bull Ring." (Plate 8.)

Upon their arrival Mr. T. C. Brown said he would first call their attention to the city within the walls. They would find that the ancient city was buried several feet below the surface. He would ask them how the present level was raised? If they looked onward, they would see the numerous quarries, extending far beyond where they stood. From these quarries the structures of the ancient town had been taken, and in course of ages the slipping down of the earth had caused the rise. He suggested that it was the practice of the Romans to have games and other amusements in amphitheatres outside their cities; and he asked what place was more likely to be selected for such a purpose than the waste ground of a quarry. He denied that the appearance of the ground before them was caused by an accident; it must be clear to everybody who knew what a quarry was, that it could not be left fortuitously in the form which this presented. He pointed out a gap which he thought may have been an inlet for the beasts and gladiators who were to furnish sport for the assembled people. He had recently made a section of one of the banks, but found no stones or steps, such as

( The Bull Ring )  
( ROMAN AMPHITHEATRE )  
( GIRENCESTER )  
( 1868 )







residence of Charles Lawrence, Esq., who received them there. The site of the discovery of stone coffins, which still remain on the ground, was pointed out; and singularly enough, in close proximity on the grass, the outline of a foundation was distinctly visible, which had never been observed till this season, when the extraordinary drought has caused the portion over the stones to be more burnt up than the surrounding pasture. The extent of the outline appeared to be about 25 ft. square, and a great anxiety was expressed amongst the members for an examination of the same. It was suggested that as coffins and their relics were found on the spot, that this may have been a building where the dead were burned. Several urns and coins here found are preserved in the Museum.

An adjournment was now made to the Museum, which was built by Henry George, fourth Earl Bathurst, for the reception of the Roman pavements discovered in Dyer-street in 1849; and most of the objects deposited in it were found at Cirencester, or in its immediate neighbourhood. It contains specimens of iron, bronze, pottery, tiles, fresco paintings, tessellated pavements, querns, altars, sepulchral stones and coffins, glass, ivory, bone, and miscellaneous objects; many of them being very important and valuable specimens of their respective classes.<sup>1</sup> The party having assembled, Lord Bathurst called on Professor Church and Capt. Abbott, the Curator of the Museum, to explain its contents.

Professor Church said that he felt somewhat unequal to the task. He had quite hoped to have seen Professor Buckman, who was much more able to speak of the pavements and other treasures which were there in such profusion. His own researches had been confined more particularly to a chemical examination, with a view to discover an easy method of preserving the relics as they came to hand. There was an interesting collection of spear-heads and other implements in iron. Being exposed to the air, they very soon fell to pieces; and in a short time they would entirely perish, if not preserved. He had discovered that by boiling them in paraffine (not the common paraffine-oil, but paraffine candles melted and heated a little higher than boiling water), and then the article, suspended by a string, being dipped in until the liquor ceased to froth, they were completely coated and protected without any change in their appearance, and without any greasy feeling belonging to them. Of these relics, some were not Roman; a few of them he found were mediæval, and others of a more recent date; but they could all be immediately preserved by this simple means. Fresco paintings, he found also, were fixed by a solution of paraffine in ben-

<sup>1</sup> *A Guide to the Corinium Museum*, containing a synopsis of its contents, is published at Cirencester; and the principal of the objects exhibited will be found fully described in Messrs. Buckman and Newmarch's work on the remains of Roman art found at Corinium.

zole or turpentine, leaving them without gloss or a varnished appearance. Among the bronzes are many Roman, but some much later. Some horse-trappings were considered unique, fragments having been found before, but not sufficiently distinct to identify their use. The *armille* are chiefly all brass, not bronze. These contain three per cent. of tin, and ten to thirteen of zinc. Good bronze should contain more tin than zinc. He found these to consist of eighty-five parts of copper, ten to twelve of zinc, and a small quantity of tin. A small speculum had been found, a fragment of which had been given to him. It was so small that he had experimented upon it. It had not lost its polish, but was as bright as when new. He found by analysis that it contained the ordinary proportions of copper and tin which are found in the best examples of mirrors discovered in Roman villas,—copper, 70·3, and tin, 29·7. The polish was preserved after centuries had elapsed. He then described the contents of the various cases, consisting chiefly of pottery, urns, etc. The inscribed tiles he particularly noticed. An example bearing the mark I.H.S., of which there was no doubt the inscription was in the model, and burnt in the clay. There were several instances of makers' names, and a variety of ornamental tiles. The frescoes or colour-paintings were very curious, and the style of ornamentation by splashing was remarkable. There was an example of an acrostic, or squaring of letters, evidently done after the wall was painted, as the pattern was interfered with by it. In glass, ivory, and bone, there were many interesting specimens; some of them were mediæval, and some were of such singular formation that at present their utility had not been decided upon. There was a very beautiful specimen of incised Samian ware, the bright red ware. It might be called cut Samian ware. The pavements were most interesting. Mr. Buckman not being present, he was incapable of doing them justice. He might simply say that the larger one was found in Dyer-street, in 1849, during drainage works. There was still a portion of it left under a wall in Dyer-street; hence its incompleteness. He called attention particularly to the head of Flora having a chaplet of leaves and flowers. A singular discovery had been made with regard to this figure, viz. that a number of *tesserae*, which had now an olive-green appearance, were in reality ruby-glass covered with verdigris, the sub-oxide of copper used in the manufacture. This was an instance not often found; but in the figure of Actæon, on the other side of the pavement, the *tesserae* representing the drops of blood falling from the wounds made by the dogs are of the same material, and exhibit the same dull green instead of the original red. The other figures in this pavement are Ceres, Silenus, and Pomona. The stone objects around the walls are of great interest, particularly the stone altars.

Capt. Abbott observed that thanks were due to Lord Bathurst, not

only from the archaeologists of Cirencester, but from every archaeologist in the country, for the kindness with which he had supported the Museum. He could assure them that everything that he as Curator had wished for, had been immediately granted. He hoped that care would always be taken that the relics therein preserved would be handed down in a perfect condition to posterity.

Mr. Black said he hoped that everything that was discovered would be deposited in the building. Some rude sculptures, such as the coffins which they had seen to-day, might remain without much harm; but they had seen to-day specimens of surprising art and beauty exposed to the open air, which must inevitably decay; and with future generations it would be a reproach to us if they could no longer trace the delicate outlines which our copies of them now present.

Lord Bathurst called on the Rev. J. G. Joyce to give a description of the ground-plan of the ancient city of Silchester. The dimensions of the Forum, he said, were 300 ft. by 275, so that the grand hall must have been 275 ft. in length. Portions of the original inscriptions had been discovered, and a bronze eagle about 9 ins. in length, with coinage of the time of Hadrian.

Mr. Niblett mentioned some horseshoes which had been discovered at Gloucester while making a sewer 12 ft. deep.

Professor Church thought that they were made of silver, but they had not yet been tested.

An adjournment then took place till 8.30 P.M., when a meeting was held at the Assembly Rooms at the King's Head, the Rev. Prebendary Searth, M.A., occupying the chair. After a *resumé* of the day's proceedings had been given by Mr. Edward Roberts, F.S.A., Hon. Sec., the Rev. E. A. Fuller said that it had been the subject of considerable astonishment that no stonework was to be seen at the amphitheatre. He had in his hand a copy of Rudder's *History of Gloucestershire*, published in the year 1779, in which the following passage occurred:—

“There are two avenues to this area (east and west), and on the north side also is another straight approach between two stone walls, lately discovered by people digging for stone.”  
If people were accustomed to dig there for stones, no wonder there were none left. Mr. Rudder was a native of Cirencester.

The Rev. J. G. Joyce said that corroborated his ideas upon the subject.

The following papers were then read by T. F. Dillon Croker, Esq., F.S.A., on *Ancient Customs of the Cotswold Country*, which will be printed in a future number of the *Journal*; and by Henry F. Holt, Esq., on the *Remarkable Painted Glass in Fairford Church* (see *ante*, pp. 42-52).

After the conclusion of Mr. Holt's paper, and the exhibition by him of the *Nuremberg Chronicle* and other works mentioned in his paper as illustrative of it,

Mr. Niblett offered a few additional remarks and described the windows by the aid of drawings and plans. He admitted that he could scarcely agree with Mr. Holt in reference to their being the work of Albert Durer.

The Rev. Mr. Joyce said he was very desirous of saying a few words to the meeting. He should not attempt to go into the subject of Fairford church, but as the son-in-law of the Vicar of Fairford, he considered it his duty to say that if Mr. Rice had been present that evening, he would have felt much interest in the paper given by Mr. Holt. Personally he (Mr. Joyce) had nothing to do with the restoration, but he must say that the Vicar was most anxious to conserve everything that was good; if anything was done that should not have been done he hoped the meeting would not blame Mr. Rice for it. The building had, in his (Mr. Joyce's) opinion, been over restored, but he was not responsible for it, and he was most anxious to impress upon the meeting that Mr. Rice had only one wish upon the subject, and that was to do what was right. If any mistake had been made, it was made in consequence of the advice of numerous individuals who had been consulted upon it. With reference to Mr. Holt's paper he would remark that he had himself very carefully studied the drawings of Albert Durer, and had also studied the windows in question, and he must say that he had not succeeded in identifying one with the other—he had not been able to satisfy his mind that the windows were Albert Durer's work; but if Mr. Holt could succeed in convincing them that the windows were the work of Durer, that meeting would be immortalised in the records of archaeology.

After a vote of thanks to the Chairman had been passed, the proceedings were brought to a close.

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JUNE, 1869.

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### COTSWOLD AND ITS POPULAR CUSTOMS.

BY T. F. DILLON CROKER, ESQ., F.S.A.

THE reminiscences of some of the sports and pastimes of the Cotswold country, and the literary traces of them which I have here thrown together, have been suggested to me by the curious carvings of a "Whitsun Ale" existing on the north wall of Cirencester Church.

The large tract of downs in the vicinity of Cirencester, popularly known as the Cotswold Hills, has been noted during centuries for its fine turf, being very favourable for coursing. It extends for fifty miles, the area being estimated to contain nearly two hundred thousand acres. In the first scene of *The Merry Wives of Windsor*, Slender, addressing Page, says,—

"How does your fallow greyhound, sir?  
I heard say he was outrun on Cotsale."

"Cotsale" being a corruption of Cotswold, which takes its name from the sheep-cotes and the hills formerly called "woulds." Its downs appear to have been famous from time almost immemorial for field and athletic sports, as well as for an esteemed breed of sheep. In the sixth edition (dated 1761) of a work entitled *A Tour through the whole Island of Great Britain*, the earlier impressions of which have been generally attributed to the pen of Defoe, we are told that the Cotswold Downs are eminent for the best of sheep and finest wool in England; and that some of these sheep were sent by King Richard I into Spain, and that from hence the breed of their sheep was raised, which now produce so fine

a wool that we are obliged to fetch it from thence at a great price for making our finest broadcloths. This, however, has been contradicted by various writers, and can therefore only be accepted as a tradition. It has been affirmed that in the reign of King Henry IV the trade of cloth-manufacture here was considerable; and Camden, in his *Britannia*, says that "the fine wool of the sheep is much valued in foreign parts." These sheep were familiarly known as the "lions of Cotswold," and are so alluded to in the rare old interlude of *Thersytes*, written in the year 1537; also in Ray's *Proverbs*; again by Harrington in his *Epigrams*,—

"Lo, then, the mystery from whence the name  
Of Cotswold lyons first to England came."

Hence the origin of the saying, "As fierce as a lion of Cotswold." Another proverb, "'Tis as long in coming as Cotswold barley," is applied to such things as are slow and sure; since the corn on the wolds, on account of the bleak winds, is very backward at first, but afterwards overtakes the forwardest in the country for quantity and goodness. Nature has divided this part of the country into three districts very different in character, named the hill, the vale, and the forest; and whereas there is so fine a breed of sheep on the hills, cattle are stated to be comparatively few in number, and horses and swine kept only for farm uses. Michael Drayton, in his fourteenth song of the *Poly olbion*, informs us, whilst singing of "homely country love,"

"How Eusham's fertile vale at first in liking fell  
With Cotswold, that great king of shepherds, whose proud sitè,  
When that fair vale first saw, so nourished her delight,  
That him she only lov'd; for wisely she beheld  
The beauties clean throughout that on his surface dwell'd.  
Of just and equal height two banks arising, which  
Grew poor (as it should seem) to make some valley rich."

We are told by the same authority how

"Shoots forth a little grove that on the summer's day  
Invites the flocks for shade that to the covert stray:  
A hill there holds its head as though it told a tale,  
Or stooped to look down, or whisper with a vale.

\* \* \* \*

Such sundry shapes of soil, where nature doth devise  
That she may rather seem fantastical than wise."

In a description of that which he calls "the queen of all the British vales," this writer adds:

“Few vales (as I suppose) like Eusham hapt to find,  
 Nor any other wold like Cotswold ever sped ;  
 So fair and rich a vale by fortunings to wed,  
 He hath the goodly wool, and she the wealthy grain,  
 Through which they wisely seem their household to maintain.”

With reference to the sheep aforesaid we read :

— “The sheep our wold doth breed  
 (The simplest though it seem) shall our description need ;  
 And, shepherd-like, the Muse thus of that kind doth speak :  
 No brown nor sullied black the face or legs doth streak,  
 Like those of Moreland, Cank, or of the Cambrian hills,  
 That lightly laden are. But Cotswold wisely fills  
 Her with the whitest kind, whose brows so woolly be  
 As men in her fair sheep no emptiness should see.”

We also learn that

— “Each lusty, joecund swain  
 Quaffs sillabubs in cans to all upon the plain ;  
 And to the country girls, whose nosegays they do wear,  
 Some roundelays do sing : the rest the burthen bear.”

In the second part of *King Henry IV*, Shallow distinguishes Will Squele as a Cotswold man ; which is meant, on the authority of Steevens, to imply one “well versed in its exercises, and consequently of a daring spirit and an athletic constitution.” A representation of divers merry-makings which are still commemorated in some of the adjoining villages, may be seen in the extremely interesting series of carvings in the church dedicated to St. John at Cirencester, where, under the parapet of the north side of the nave, are shewn the mimic king and queen and the mummers of a “Whitsun Ale.” Care, however, must be taken not to fall into an error which has been sanctioned by more than one writer, to speak of the “Whitsun Ales” and “Dover’s Games” as identical. Both were unquestionably familiar to the inhabitants of Cotswold ; but the latter were peculiar, and, so to speak, private in their kind, as distinguished from the traditional rural sports. By which I mean that they were fostered by private effort and patronage.

That the two gatherings were distinct from each other is clearly shewn from the following curious passage in a sermon delivered by a puritanical clergyman of Stow, county Gloucester, published in the year 1736 : “What I have now been desiring you to consider as touching the evil and pernicious consequence of Whitsun Ales among us, doth also obtain again against *Dover’s Meeting*, and other the noted places

of public resort of this nature in this country, and also against *Midsummer Ales* and *Maad Mowings*; and likewise against the ordinary violations of those festival seasons commonly called *Wakes*. And these latter, in particular, have been often times the occasion of the profanation of the Lord's Day by the bodily exercise of wrestling and cudgel-playing, where they have been suffered to be practised on that holy day."

It appears from the very curious frontispiece to the *Annalia Dubrensia*, a collection of commendatory verses upon the yearly celebration of Mr. Robert Dover's *Olympick Games upon Cotswold Hills* (4to, Lond., 1636), that these pastoral sports, so common in the middle ages, consisted of wrestling, leaping, pitching the bar, handling the pike, dancing of women, various revels of hunting, and coursing the hare with greyhounds. There is also a portrait of Dover on horseback, dressed in one of the suits of James I, and on the top a wooden castle whence guns were frequently discharged during the progress of these games. This exceedingly scarce pamphlet, which is described in the fourth volume of Wood's *Atheneæ*, though only containing from sixty to seventy pages, has been known to bring as much as £12 12s. when an occasional copy found its way into a sale. Its average price may be stated at £5 5s.; and we learn in Beloe's *Anecdotes* that "this is one of the most rare of our English poetical tracts. The writers were all persons of greater or less note in their day." It is printed by Robert Raworth for Mathewe Wallbancke; and the contents are prefaced by the following "Epistle," which the extreme rarity of the little work is sufficient excuse for transcribing :

"To my worthy friend Mr. Robert Dover. Worthy sir: If amongst so many noble Poetts I presume to play the Orator, blame me not. The incitements promoting mee thereto, in any competent and indifferent iudgment being excusable. First that their flying papers came so opportunely to my hand, which having considerably perused ('non obstante Dutrensi patrono') I thought worthy to bee published. Next since your owne modestie seemed somewhat adverse, to have those your deserved Encomions imprest, which in the hearts of all your countrey-men and others have tooke such deepe impression. I held it more expedient to hazard the frowne of one by boldnesse, then the discontentes of many by a timorous negligence. Lastly since those Quinquennialia or Olimpick Games (celebrated every fift yere onely) begun by Hercules, and for many succeeding ages continued by all the Semoines, Heroes, and prime Princes of Greece, are now utterly abandoned, and their memorie almost extinguisht. Since you to whom I may not



unproperly give the denomination of an hero of this our age, have in these your famous Annalia, or yeerely celebrations not only revived the memory of the former, but adorned these your Cotswold Hills with such ovations and triumphs as may continue their memorie to all posteritie. (First craving your pardon) I commend my selfe to you for the present: and your name (thus decorated by your friends) to perpetuie.

Your alwayes

“MAT. WALBANCKE.”

Then follow the several poems, the writers adopting different styles of address, according to their relations to Dover. For instance, Michael Drayton begins thus: “To my noble friend, Mr. Robert Dover, on his brave annuall assemblies upon Cotswold.” Others commence their ovation with “To the heroick and generous minded Gentleman”; or “To the Darling of the Muses and the Genius of Cotswold”; or “To the generous and noble-minded Mr. Robert Dover on his heroick meetings at Cotswold”; and one writer, with more verbosity than his colleagues, dedicates his verse “To the great inventor and champion of the English Olympics, Pythyecks, Nemicks, Isthmicks; the great architect and inginiere of the famous and admirable portable fabricke of Dover Castle, her ordnance and artillery, a true voice of himselfe, his games, mirth, fortification.” By his relatives, who write in this work, he is styled “my father-in-law” or “much revered god father,” or “much honored uncle,” or “kind cosen,” as the case may be. There is a dialogue between Time and Fame; also a poem “To the noble disposed ladies and gentlewomen assembled in Whitson weeke upon Cotswold at the Revells there revised and continued by heroicke Dover.” Another writer sings to the “eternized fame” of Cotswold Hills, and so on. These verses appear in the forms of “encomiastick” (which phrase occurs more than once), “eclogue,” “epigram,” “anagram,” and “panegerick achrosticon.” That by Ben Jonson is a short epigram “To my joviall good frend, Mr. Robert Dover, on his great instauration of his hunting and dancing at Cotswold.” After Ben Jonson the best known names are those of Owen Feltham and Thomas Heywood. It will be sufficient to say that all these verses are in praise of Dover, of which the following lines by John Trussell will serve as a specimen:

“The countrie Wakes and whirlings have appear’d  
Of late like forraine pastimes: *Carnivals*,  
*Palne* and *Rush-bearing*, harmlesse *Whitson Mies*,

Running at *Quintain*, *May games*, generall playes,  
 By some more nice than wise, of latter dayes  
 Have in their Standings, Lectures, Exercises,  
 Beene so reprov'd, traduc'd, condemn'd for vices  
 Profane and heathenish, that now few dare  
 Set them a foote. The Hoektide pastimes are  
 Declin'd, if not deserted; so that now  
 All publike merriments, I know not how,  
 Are question'd for their lawfulnessse, whereby  
 Societie grew sicke, was like to die;  
 And had not Joviall Dover well invented  
 A meanes whereby to have the same prevented,  
 Love Feasts and friendly intercourse had perished,  
 Which now are kept alive by him, and cherished."

The games are by another writer said to "outdo Hercules":

"There is an equal balance in your fames :  
 He made the Olympick, thou the Cotswold games ;  
 And who can say is best ? Not I nor hee.  
 Of him we have onely heard ; but wee know thee,  
 Thee (noble Dover). Then go on ! Be still  
 The man thou art ! and maintaine Cotswold Hill.  
 So when thy glasse is run, and sand is past,  
 Thy name and fame shall Hercules outlast."

These games are also said to imitate the good alone of the Roman theatres "full of barbarous strife":

"They tooke away, but thou preservest life.  
 Lords, ladies, shepheards, country people all,  
 Shall speke in praise of Dover's festival ;  
 And when thou'rt dead, all sorts of men shall strive  
 (Although not thee) to keepe thy fame alive."

Near the end of the work there is a congratulatory poem by Dover himself, addressed to "my poetical and learned noble friends, compilers of this booke."

Anthony Wood, speaking of these games, which were sometimes called "Dover's Olympics," observes that they "were begun and continued at a certain time of the year, for forty years, by one Robert Dover, an attorney of Burton-on-the-Heath in Warwickshire, who did, with leave from King James I, select a place on Cotswold Hills, in Gloucestershire, whereon these games should be acted. Dover was constantly there in person, well mounted and accoutred, and was the chief director and manager of these games, even until the rascally rebellion was begun by the Presbyterians, which gave a stop to their proceedings, and spoiled all that was generous and ingenious elsewhere." Dover himself asserts that he "was bold for bitter recreation to invent these

sports"; and there cannot be much doubt that the forty years are not to be reckoned backwards from the publication of the *Annalia*, but rather that they are to be considered as referring to a period from the accession of James, till the civil wars completely put an end to the amusements. The site of "Dover's Games" is still remembered in the name of Dover's Hill, which is situated about a mile from Campden, in the parish of Weston-sub-Edge, in sight of the vale of Evesham and of a portion of Warwickshire; and, as I have already mentioned, an annual meeting of young persons (when the day is passed in festivity) preserves their remembrance to the Cotswolders at the present time.

*Nympha Libethris, or the Cotswold Muse*, a collection of poems, by a Hawling schoolmaster named Clement Barksdale (1651), of which a reprint was published by Sir Egerton Brydges in 1816, contains the following allusion to "Dover's Games":

"If your Muse hither make her oft resorts,  
She'll be as much loved as were Dover's sports."

In conclusion I would take the opportunity of reminding the visitors to Cirencester during our present Congress, that if they are inclined to combine healthy exercise with profitable employment, they cannot do better than inhale the pure air, and study the formation of those "high, presumptuous hills" which, in the words of Drayton,

"Bend their utmost might  
Us only to deject in their inveterate spite."

From the top of which, watered by the Severn, may be seen

"The bounteous vale whose barded pasture bears  
The most abundant swathe; whose glebe such goodly ears,  
As to the weighty sheaf with scythe or sickle cut."

"The corn strew'd land" and "the stubble-fields" may be visited, where, according to the same writer,

"There feed the herds of neat, by them the flocks of sheep,  
Seeking the scatter'd corn upon the ridges steep;  
And in the furrow by (where Ceres lies much spill'd)  
The unwieldy, larding swine, his maw then having filled,  
Lies wallowing in the mire, thence able scarce to rise.  
When as those monstrous hills, so much that us despise,  
(The mountains which, forsooth, the lowly valley mocks),  
Have nothing in the world upon their barren rocks  
But greedy, clamb'ring goats and comies, banished quite  
From every fertile place, as rascals that delight  
In base and barren plots, and at good earth repine."



## ON RICHARD OF CIRENCESTER AND HIS WRITINGS.

BY EDWARD LEVIEN, ESQ., M.A., F.S.A., HON. SEC.

THE question of literary forgeries is a very important one not only to archæologists and "experts," but to all who take an interest in the history of our country, or feel a just pride in our national writers. We punish with the utmost severity the man who tampers with our cheque-book, while we look with comparative indifference upon one who falsifies our public archives, or seeks to palm off upon us as the genuine production of a world-renowned classical writer, some composition which he himself well knows to be spurious, and of which he has in all probability been the whole and sole manufacturer. Moreover, the incidents connected with such forgeries are not unfrequently capable of affording so much material for a gossiping kind of speculation upon that, to so many, not altogether unpleasing topic, the misfortunes of their neighbours, that any one who should produce a really exhaustive work upon the subject would not only confer a vast boon upon the literary world, but would contribute a considerable fund of amusement for the delectation of those who would enter into the matter merely in a *dilettanti* spirit, and with a view to their own entertainment. Thus, for instance, they might learn how it has ere now happened that some unsophisticated manufacturer of "ancient" documents, neglecting to study the dates and forms of water-marks, has offered for sale, as a veritable production (of, say Elizabeth's or James's time), an instrument written on paper made by Parkins and Gotto, or some other equally well-known stationer of the period; while other enterprising and ingenious gentlemen have invented written characters, the like of which have never been seen either "in the heaven above, or in the earth beneath, or in the waters under the earth," in the respective countries, and at the epochs, to which they are alleged by them to belong; the righteous indignation of the aforesaid gentlemen and their supporters (for supporters they will always find, either from ignorance, prejudice, clique, or motives of interest)

waxing more loud and furious in proportion to the publicity and severity with which their maladroit practices are denounced and castigated.

I will not, however, detain you by entering into lengthy details with regard to such forgeries; but it will, I think, just serve to indicate somewhat of the importance and interest of the subject, if I mention succinctly a few of the most remarkable cases which have occupied the attention of the literary world during the last few years. Of these the most notable examples are :

1st. The Ireland forgeries of Shakespearean documents, which were published in 1796; in which same year the deception which had been practised was exposed, and *Mr. Samuel Ireland's Vindication of his Conduct* appeared. In 1805 W. H. Ireland's *Confessions* were issued to the public; the object of the work being to exonerate Samuel Ireland from all knowledge of, or participation in, the fraud. But not only were the papers, which were declared by the Irelands to have been written by Shakespeare and his contemporaries, fabricated, but the *Confessions* themselves were also a tissue of falsehoods. In them Mr. W. H. Ireland states that his father had nothing whatever to do with the composition of the papers; that there existed in his character "a marked tenacity respecting his adherence to truth," which would render him "totally incapable of having even connived" at such a fraud, much less of having himself executed it. "Yet," as has been remarked by Dr. Ingleby,<sup>1</sup> "this man of scrupulous truth positively trained his whole family to trade in forgery. He himself was the general who devised and methodised the strategy, and executed the simulated handwriting. W. H. Ireland's 'duty' was merely that of amanuensis and copier for his excellent parent. The elder daughter of Samuel Ireland wrote the imitations of the dramatist, *Vortigern and Rowena*, etc., while her younger sister was her assistant." Besides his Shakespearean forgeries, Samuel Ireland executed numbers of spurious vignettes and sketches for his *Graphic Illustrations of Hogarth* (1779),—a fact which will doubtless receive its due appreciation in the good town of Cirencester, with which the name of this great painter is so closely associated,—and it may be said

<sup>1</sup> See *The Shakespeare Fabrications*, by C. Mansfield Ingleby, Esq., LL.D. 12mo, London, 1859.

of this amiable and accomplished family, that "*nihil tetigit quod non ornavit*," it touched nothing that it did not tamper with; and of W. H. Ireland in particular Dr. Ingleby makes the well-deserved but not very complimentary remark, that "he was, perhaps, the most accomplished liar that ever lived."

2. The next remarkable instance of a literary fraud is that known as the "*Byron and Shelley forgeries*." In this instance forty-seven letters purporting to be written by Lord Byron, and twenty-three by Percy Bysshe Shelley, were offered for sale, and purchased by various booksellers. Here there was a lady in the case, for it was by a "lady" that these letters were first brought to Mr. White in Pall Mall; and gallantry, we must suppose, disarmed suspicion. At any rate the lady (mysterious as the "*Woman in White*") disappeared, and the fraud was only discovered by a mere accident. The whole series of the letters was found to be a fabrication of the most ingenious kind; and they are now in the British Museum, being No. 19,377 in the collection of Additional MSS., and lettered as the "*Byron and Shelley forgeries*." They are most remarkable specimens of the pains and expense that are sometimes incurred in carrying out such schemes of deception; for not only the style and handwriting of the supposed authors of the letters are most closely imitated, but seals, franks, and native and foreign post-marks, are executed with considerable skill, and such a degree of accuracy, as to deceive any one, unless they took the trouble to examine each of them, so to speak, microscopically, in order to detect the trifling variations between the fabrications and the originals, which upon such examination are found to exist. Should any of my hearers feel inclined to learn the whole history of these "*Byron and Shelley forgeries*" (the particulars being too long for me to enter into now), they will find it fully given in the *Athenæum* for the 6th and the 20th March, 1852.

3. The Simonides fabrications of papyri, of the three books of the Egyptian history of Uranius, and various other Greek MSS. and rolls, some of which were stated to be palimpsest. These were examined by such continental scholars as Lepsius, Pertz, Ehrenberg, and others; and in our own country by Sir Frederic Madden, the late Dr. Cureton, Dr. Birch, Sir Henry Rawlinson, Mr. C. W. Goodwin, and various competent paleographers; and the decision arrived at was that

they were very ingeniously executed forgeries. Here, again, the matter is too long, and the questions involved too intricate, to be thoroughly entered into; but I would refer those who wish to pursue the subject further, to the *Report of the Royal Society of Literature on some of the Mayer Papyri, and the Palimpsest MS. of Uranius belonging to M. Simonides*, published by Murray in 1863. To one of his fabrications, viz. *Facsimiles of certain Portions of the Gospel of St. Matthew and of the Epistles of SS. James and Jude, written on Papyrus of the first century* (published in 1861), M. Simonides has prefixed the following motto, “*πάντ ἀνακαλύπτων ὁ χρόνος εἰς φῶς φέρει, time bringeth to light all discoveries.*” Could it be that in his case “coming events cast their shadows before,” and that he foresaw that the day was not far distant when the eyes of his dupes should be opened, and he himself should be forced to admit the force of the adage, “*magna est veritas et prævalebit*”?

4th. The Shakespearean “corrections” and documents which have come to light during the last few years, and even during the last few months, and gave rise to that bitter controversy which raged in 1859 and 1860, in reference to Mr. J. P. Collier’s so-called “old corrector,”—a controversy which may now be regarded as settled, inasmuch as proof, amounting almost to demonstration, has shown to all who are best informed upon the subject the absolutely modern character of the emendations which were asserted by Mr. Collier and his supporters to be of the seventeenth century, and has led to the complete rejection of many documents purporting to be illustrative of the life and works of Shakespeare and his contemporaries.

5. The forged works attributed to Richard of Cirencester, which have been exposed by Mr. B. B. Woodward, librarian to the Queen. With regard to these, as they more nearly concern our present design, I purpose to enter into somewhat fuller details.

The usually received account of Richard of Cirencester is that he was a monk of the Benedictine order, who flourished from the middle to the latter end of the fourteenth century. In 1350 he entered into the monastery of St. Peter, Westminster, during the abbacy of Nicholas de Lytlington. Between the years 1391 and 1397 he is said to have visited Rome, and to have died in the infirmary of the abbey at

Westminster between 1400 and 1402. His principal work is *Speculum Historiale de Gestis Regum Angliæ ab anno 449-1066*, with a second part called *Anglo-Saxonum Chronicon*, which is a combination of the first part down to the year 1348. In one MS. (Bodley, Rawlins, B 193) it is brought down to the year 1350, and in another (Corp. Christ. Coll., Cambridge, No. 427, art. 3) there is an abridgment which extends to the year 1272. The original MS. is in the Public Library at Cambridge, and is now being edited by the Rev. J. E. B. Mayor, M.A., Fellow of St. John's College in that University, and will be published among the *Chronicles and Memorials of Great Britain and Ireland*, now being issued under the direction of the Master of the Rolls. The *colophon* runs as follows: "*Hic finitur prima pars historie presentis de gestis regalibus ab adventu Anglorum sive Saxonum in Britanniam, ex chronicis diversis collecta et in quatuor libros prescriptos digesta per patrem Ricardum de Cirencestrîa, monachum Ecclesiæ beati Petri Westmonasterii prope Londonias. Præterea secunda pars historie prælibatæ de gestis regalibus a quinto libro sumet initium, quam a nativitate primi Willelmi Anglorum Regis præfatus frater Ricardus inchoare deerit*"; and at the end, in a hand of the sixteenth century, are added the words, "*et Johannes Bale quintum librum solum vidit ut in pag. 430.*" Mr. Duffus Hardy, in his *Descriptive Catalogue of Materials relating to the History of Great Britain and Ireland* (vol. i, pt. ii, p. 646), gives the following analysis of the work: "The first part extends to four books. The first book contains fifty-four chapters, commencing with the arrival of the Saxons in Britain in A.D. 449, and ending with the death of King Webba in the year 594, which intervening space the author denominates the pagan period.

"The second book, in seventy-one chapters, begins with the conversion of the Saxons, and ends with the death of Ethelred in 871, and the union of the kingdom under Alfred.

"The third, in thirty-six chapters, commences with the genealogy and coronation of Alfred, the first monarch of England, and ends with the death of Hardecnut," who died 8th June, 1041.

"The fourth, in fifty-two chapters, commences with the birth of Edward the Confessor (here called Edward III), and ends with the accession of Harold II.



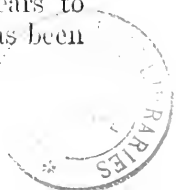
"Of the compiler little is known. In the prologue he calls himself Richard, a monk of Westminster; and at the close of the fourth book (or, as he terms it, the end of the first part), Richard of Cirencestria, a monk of the church of St. Peter, Westminster.

"The manuscript volume (which is the only copy known) formerly belonged to Archbishop Parker, and has his signature, 'Matthæus Cantuar., 1574,' written on the top of the first page."

His theological writings were, *Tractatus super Symbolum majus et minus*, and *Liber de Officiis Ecclesiasticis*, both of which are now in the Peterborough Library.

Dr. Giles, in his preface to the translation of *Six old English Chronicles*, published in Bohn's Antiquarian Library, tells us, when speaking of Richard of Cirencester, that "other works of our author are *supposed* to be in Lambeth Library and at Oxford." Certainly any one is at liberty to *suppose* what they like on such a matter; but with all due deference to the learned Doctor, it would have been much more satisfactory to such as are interested in the subject to have stated, if he had been able to have done so, what the "supposed" works of Richard were in the collection just mentioned. As it is, his remarks are but vague and unsatisfactory, and recall strongly to one's mind that passage in worthy Dr. Richard Whitlock's *Zootopia, or Observations on the present Manners of the English, briefly anatomizing the Living by the Dead, with an useful Detection of the Mountebanks of both Sexes*, published in 1653; in which whimsical work the author complains quaintly and pathetically of "the nimble perfunctoriousness of some commentators that slip over the hard places."

But it is not only Lambeth and Oxford that are to be held accountable for *supposed* works of Richard of Cirencester: for even before the auspicious event which has within the last few years connected Denmark so closely with this country by the pleasing tie of a royal alliance, a literary dalliance seems to have taken place between certain worthy gentlemen residing respectively in Copenhagen and London; and Mercury, who, as we are told in our books of Roman mythology, was "the god of ingenuity and thieves," appears to have been as sedulously cultivated then as Hymen has been in later times.



Having premised thus much I will proceed as briefly as I can to state the facts which have caused that work which had, up to within a few years ago, always been considered as a genuine production of Richard of Cirencester, to be at last, to use a familiar phrase, "blown out of the water," and led competent scholars to the conclusion that there was "something rotten in the state of Denmark," when one of its learned professors, flourishing in the middle of the eighteenth century, took upon himself the rôle of a monk of Westminster living in the fourteenth century.

The following, then, are the circumstances under which the *Tractate of Britain* first became known and celebrated in this country: its sponsor, so to speak, having been the learned Dr. William Stukeley, the author of the *Itinerarium Curiosum*, *The Medallie History of Carausius*, and various other archaeological works. This worthy gentleman, whose portrait still adorns the rooms of that erudite body, the Society of Antiquaries, of which he was a shining light, wrote an elaborate essay upon Richard of Cirencester and his so-called tractate, *De Situ Britannia*, with which he occupied four sittings of the Society. His account of the way in which he first embarked upon the literary ocean which has since engulfed him and his favourite barque, although it has been reprinted by Mr. Woodward, cannot be given better than in his own words:

"In the summer," he says, "of 1747, *June* 11, whilst I lived at *Stamford*, I receiv'd a letter from Charles Julius Bertram, professor of the English tongue in the Royal Marine Academy of *Copenhagen*, a person unknown to me. The letter was polite, full of compliments, as usual with foreigners, expressing much candour and respect to me, being only acquainted with some works of mine published. The letter was dated the year before, for all that time he hesitated sending it." The learned Professor having, perhaps, been occupied during that time in preparing his scheme, and trying, in his lecture-room, the effect of his story upon the "Marines."

"Soon after my receiving it," continues the Doctor, "I sent a civil answer, which produced another letter with a prolix and elaborate *Latin* epistle, inclosed from the famous Mr. *Gramm*" (a very appropriate name, as it would appear), privy-counsellor and chief librarian to his *Danish* Majesty, a learned gentleman, who had been in England and visited

our Universities.....He was Mr. Bertram's great friend and patron.

"I answered that letter, and it created a correspondence betwixt us. Among other matters Mr. Bertram mentioned a MS. in a friend's hand" (how convenient a "friend" always is upon these occasions) "of *Richard* of Westminster, being a history of Roman Britain, which he thought a great curiosity, and an ancient map of the island annexed.

"In November that year the [2nd] Duke of Montagu [John Montagu, K.G.], who was pleas'd to have a favour for me, drew me from a beloved retirement where I proposed to spend the remainder of my life: therefore wondered the more how Mr. *Bertram* found me out: nor was I solicitous about *Richard* of Westminster, as he then called him, till I was presented to *St. George's* Church, *Queen Square*. When I became fix'd in *London* I thought it proper to cultivate my Copenhagen correspondence; and I received another *Latin* letter from Mr. Gramm, and soon after an account of his death, and a print of him in profile.

"I now began to think of the manuscript, and desired some little extract from it; then an imitation of the handwriting, which I showed to my late friend, Mr. *Casley*, keeper in the *Cotton* Library, who immediately pronounced it to be four hundred years old.

"I pressed Mr. *Bertram* to get the manuscript into his hands, if possible, which at length, with some difficulty, he accomplished; and on my solicitation sent to me, in letters, a transcript of the whole, and at last a copy of the map, he having an excellent hand in drawing.

"Upon perusal I seriously solicited him to print it" (which he did), "as the greatest treasure we can now boast of in this kind of learning."

The learned Doctor having been thus primed and loaded, as it were, by the "professor of the English tongue," went off at full cock, and recounts with much gusto the result of his investigations at Westminster Abbey in pursuit of his game. Here he found, as Mr. Woodward tells us, that *Richard* of Cirencester (the well-known chronicler) was a monk of Westminster; and that Bishop Nicolson, after speaking of his chronicles, had added that, "it seems he treated, too, of much higher times." Bertram having "discovered," as he said, a MS. by *Richard* of Westminster, adopted

the Doctor's astounding idea, that Richard of Westminster must also be Richard of Cirencester; and he accordingly intercalated the latter designation in the first title of his work, which he called *Ricardi Corinensis Monachi Westmonasteriensis de Situ Britanniae, libri duo*; for Bertram did not dream of styling his author Richard of Cirencester till after Dr. Stukeley had suggested the name.

In 1757 Dr. Stukeley published his *Account of Richard of Cirencester, Monk of Westminster, and of his Works, with a Map and Specimen of an ancient MS.*, as he designates Bertram's production, the map and the text both being taken from the copy sent by the Copenhagen professor. Curiously enough, however, the map given by Stukeley in his edition differs considerably from that given by Bertram; so that even if we grant that one is genuine, the other must of necessity be spurious. Moreover, a genuine map of Edward III's time, a facsimile of which is given in Gough's *British Topography* (i, p. 767), differs so entirely from both Bertram's and Stukeley's, that it is impossible to regard the latter as anything but productions which are totally unworthy of credit.

Besides the map, the Doctor also published the facsimile of a scrip, "which," as he says, "I desired my friend Bertram to send me of the manner of the writing." Now the engraved copy of this scrip shews plainly that it has not been *traced*, but executed *by hand* in characters meant to represent the writing of the period. But every one knows, who is conversant with such matters, that in reprinting, or even in re-editing an ancient MS., the only proper way is to give a facsimile of the original by means of tracing. In this case, however, on the principle of "the Spanish fleet they could not see because 'twas not in sight," Bertram could not send a tracing from an ancient MS. simply because no such MS. was in existence. Moreover, no living soul ever saw the presumed MS. except Bertram; nor did he ever reveal the "friend's" name in whose hands it was, and from whom he stated to Stukeley that he received it. The "*amicus certus*" who "*in re incertâ cernitur*" had evaporated. All sorts of inquiries were made about the MS. at Copenhagen after Bertram's death; but *abiit, evasit, erupit*, it had totally disappeared; and up to the present day the history of its existence, if it ever had any, remains enveloped in darkness as

profound as that which surrounds the great Asian mystery; and it still "*stat magni nominis umbra*," the faded shadow of a mighty name.

It is a merciful dispensation of Providence that no cause, however bad, is too desperate to find defenders, and a "*deus ex machinâ*" has been invented by the believers in Bertram and Stukeley to account for the disappearance of the MS. Fortunately for them, although not so for the majority of the people concerned, the city of Copenhagen was bombarded by the English in the year 1807; and among the many treasures which perished in the conflagration was doubtless, as they assert, the original (?) MS. of Richard of Cirencester! "It is an ill wind that blows nobody good"; and the breeze that fanned the flames upon that occasion would have been a more lucky one than it was for any *Judæus Apella* who credits Bertram's story, if it had succeeded in blowing away for ever the doubts and suspicions with which his statements are now regarded by all competent judges.

But besides this evidence there are others, both palæographic and linguistic, which militate against the supposed genuineness of the work. Time will not permit me to discuss either of these points at any length; but with regard to the former it may be noted that, although the writing which Mr. Casley, upon seeing it, pronounced to be four hundred years old (*i. e.* of the time of Richard of Cirencester), bore some resemblance, in certain respects, to genuine writing of that period; yet there were some characters employed which were not so written then, and some which were never used at all. Mr. Woodward justly observes with respect to them: "The illuminated capital F we may regard as simply an unskilful copy (and so, perhaps, we may excuse the ungraceful flourishes adorning it); but the smaller capitals, S, C, B, R, L, I, G, are all formed in a different manner from those seen in genuine MSS. Of the small letters, the terminal *s*, *b*, *g*, *l*, *r* (of which the simplest form is replaced by a completely modern one), and the contracted form for *et*, are all strange and unknown. When double *t* occurs also, the two are uncouthly and improbably written in different forms, and the manner in which several words are contracted is quite unlike what we find elsewhere."

Now that "experts" are not infallible, many literary controversies, and notably that which has occupied our atten-

tion within the last few months (I allude, of course, to the discovery of the Miltonian or non-Miltonian poem, as the case may be, by Professor Morley), will sufficiently prove; but every one who is skilled in paleography will, in the case of the *Tractate of Britain*, endorse Mr. Woodward's remarks, and agree with him that the writing is not that of Richard of Cirencester, but of Charles Julius Bertram of Copenhagen, teacher of the "Marines," of whom, as we may probably recollect, his friend Stukeley observed that he had "an excellent hand in drawing."

I will now, however, hasten on to the linguistic portion of the question, which I am also compelled to hurry over *currente calamo*. Mr. Woodward points out that several words, such as *statio, descriptio, supplementum, diaphragmata* (this last being used by "Richard of Cirencester" as a title to his *Itinerary, or Description of Routes and Roads from one part of the Island to another in the times of the Romans*), are used with quite different significations to that which they respectively bore at the time when the MS. now under discussion purports to have been written. *Britania* and *Britones* are both spelt with a double *t*, which was not the custom in the fourteenth century at all, although it occurs on coins and inscriptions in far earlier times; and Bertram, fearing that this might lead to some doubt as to the genuineness of the MS., has endeavoured to explain this circumstance in a note to p. 157 of his own edition.

I must, however, take leave of this part of my subject, especially as it would fill a volume to enumerate and criticise all the linguistic blunders committed; for, as Mr. Woodward says, after mentioning and exposing several in his far more extensive papers, "necessarily only *illustrations* of these charges can be given; but they are taken almost at random, and of the verbal anachronisms every page is full."

The learned German, Carl Wex, in the prolegomena to his *Tacitus' Life of Agricola*, points out most ridiculous blunders in the *pseudo* Richard, such as the transcription of actual errata from the printed texts, which Bertram must have used in correcting his precious *farrago*; the "charming blunder," as Mr. Woodward styles it, of the transformation of *D. Julius*, in the *Agricola*, into *Dictator Julius* in "Richard of Cirencester," and many others. In fact, he castigates the Copenhagen professor so severely, that if the ghosts in the

Elysian fields,—or, as it may be in this particular instance, in the opposite part of the infernal regions,—are affected by the opinions of posterity, the shade of Charles Julius Bertram must feel considerably perturbed, especially at the parting words of the indignant German, who concludes thus: “*Sed satis multa de isto nebulone*” (so much for this infamous rascal) “*qui quanquam Stukleio et Anglicis antiquariis imponere potuit, non tamen puto philologum quenquam ejus auctoritate abusurum esse ad Puteolani errores defendere.*” It is hard, perhaps, for the English antiquaries to be so taken to task for having been imposed upon by that *nebul* Bertram; but it may, perhaps, be accounted for by the fact that Denmark is so much farther north than England, and therefore the circumstance of a learned London society being taken in by a Copenhagen professor should not be so much wondered at.

Another argument against the genuineness of the work is derived from an investigation into the *materials* of which it is composed. Mr. Woodward, after handling this part of the subject most ably and conclusively, instances the addition of another division of Britain, called *Vespasiana*, to the five mentioned in the truly “*genuina monumenta*” as being subject to the Romans; in which Richard anticipates Camden, as he also does in the derivation of the names of his towns and cities, the citation of his authors, his geographical statements, and various other matters. And the same remarks apply also to the *Itinerary* and the map. Mr. Woodward therefore concludes that Professor Bertram must have drawn largely upon Camden while he was in the process of making up his *Richard of Cirencester* for the English market; and with regard to the *Diaphragmata*, he observes that “Reynolds and others have shewn with sufficient clearness that they are no more than a *rifacciamento* of the *Itinerary* of Antoninus.”

To sum up the matter, then, both internal and external evidence tend to establish the fact that the tractate, *De Situ Britanniae*, the *Diaphragmata*, and the map, are equally concoctions of the fertile mind of Professor Bertram, which leaped from his brain as Minerva did from that of Jupiter, in full armour, to conquer the critical acumen of Dr. Stukeley, and through him, of that grave and learned body the Society of Antiquaries of London, and many other scholars who

have edited these spurious productions as genuine works, or have quoted them as authorities in various geographical treatises and similar works of reference. By such means many errors and false statements are disseminated; for in this instance, by the quotation of Richard of Cirencester as a genuine authority, such important works as the maps of the Ordnance Survey, Mr. Maclauchlan's *Survey of Watling-street*, executed for the late Duke of Northumberland; Mr. C. C. Babington's *Map of Roman Cambridgeshire*, the school and college maps published by the Useful Knowledge Society and others, the section on Britain in the *Text-Book of Ancient Geography*, compiled under the direction of Dr. William Smith; Buckman and Newmarch's *Remains of Roman Art in Cirencester*, portions of Stuart, Lingard, and Lappenberg, and divers otherwise trustworthy and valuable educational and historical works, are partially vitiated.

It is of great importance, then, that the history of such fabrications should be known; and Mr. Woodward has been of singular service to the cause both of literature and education in investigating and exposing this particular instance of deception, and laying before the public the results of his labours.

In these days, when my lords and honourable gentlemen, with that deep erudition which they individually and collectively possess, sit on parliamentary benches, and after having themselves, doubtless, mastered all the *arcana* of the "ologies," look down serenely, like the gods in Lucretius, upon those less happy mortals who are struggling up the steep paths of learning that lead to their empyreal heights, and are laying down laws with respect to competitive examinations, compulsory education, and the various other methods of torture which they invent for the purpose of bringing less enlightened folks up to their own intellectual standard, they may, perhaps, allow an outsider to remind them that even they themselves, the civil service examiners, the council office, the "experts," and the learned societies, are not infallible; but that when such base metal as that of Bertram Cirencester, or Cirencester Bertram, has been allowed for so many years to pass current among us, it may fairly be asked, "*Quis examinabit ipsos examinatores?*"

It is a matter, therefore, of congratulation when such fabrications are exposed. The course of history, like that of



“true love, never did run smooth”; and it is always satisfactory when the clouds of misstatement and doubt are dissipated by the beams of patient and scholarlike investigation, and the full light of truth is clearly shed upon our national literature and institutions: that so we may discern clearly the points of difference which exist between ancient and modern methods of knowledge, and in every branch of art and science be enabled to trace the progress of mankind in civilisation, and recognise the usefulness of archæology as a study which, by pointing out to us the failings and the excellencies of the past, may guide us towards juster tastes and more substantial improvement for the future.

## REMARKS ON A MS. IN S. PAUL'S CATHEDRAL, UPON PSALMS TO BE SAID BY THE PREBENDARIES.

BY THE REV. W. SPARROW SIMPSON, M.A., F.S.A., V.P.

THE visitor to S. Paul's Cathedral cannot fail to have observed over nearly every stall on each side of the choir a label painted blue, on which, inscribed in letters of gold, is a short Latin sentence. Over the Latin words stands the name of each prebendal stall. The prebendaries of S. Paul's were bound to say the Psalter daily amongst them, and these short Latin sentences give the first words of that section of the Psalter which fell to the lot of each particular prebendary. I have transcribed from a MS. of the fourteenth century, preserved amongst the archives of the cathedral, a list of the names of the thirty prebends; to which is prefixed, in each case, the words of the Psalter, still to be read over the stalls in the cathedral. The volume from which the list is taken is known as *Liber L.*, and its press-mark is “W. D. 4”; the enumeration will be found at folio 87. For convenience sake I have prefixed the numbers of the psalms according to the numbering of our English Prayer Book.

*“Nomina P'endar' & Estimac'o'es & Psalmi Psalt' singul' P'bend'  
p'notatis.*

Psalms

1-5.	Beatus vir. Totehale	.	.	.	xyj marc'
6-11.	D'ne ne in furore.	Nesdone	.	.	lxij sol'
12-16.	Salvum me fac.	Holeburne	.	.	vij marc'
17-21.	Exaudi d'ne iustie'.	Wildelondene	.	.	xl sol'

Psalms		
22-26.	Deus d's meus respic'. Sneat'nge	. v' mare'
27-31.	D'ne illuminacio Kentisseton'	. x mare'
32-36.	Beati quor' re. Raenueslonden'	. vj mare' & dimid'
37-41.	Noli emulari. Willesdon'	. vj mare'
42-46.	Quemadmodum. Wenlakesbir'	. e sol'
47-51.	Omnes gentes. Kadindon	. xij mare'
52-55 or 56.	Quid gloriaris. Portepol	. vij mare'
56 or 57-61.	Miserere mei d's m'. Cadindon	. x mare'
62-66.	Nonne d'o subiecta. Chesewic	. ix mare'
67-71.	Deus misereatur n'ri. Twiferd	. lix sol'
72-76.	Deus iudicium tuum. Brandeswode	. vj mare'
77-81.	Voce mea ad d'n'm e. S'e'us Paucracius	. viij mare'
82-86.	Dens stetit in sinagog'. Ealdelonde	. xl sol'
87-91.	Fundamenta eius in. Herlestone	. lix sol'
92.	Bonum est co'titeri. Chaumberlenges Wde	. l sol'
93-101.	D'n's regnanit exultet t'. Ealdstrete	. xl sol'
102-106.	D'ne exaudi, j. Oxegate	. xlvij sol'
107-111.	Confitemini d', iij. Consumpta est	. l mare'
112-117.	Beatus vir qui timet. Brunesberi	. v mare' & dimid'
118-119, § 10.	Confitemini d'no. Niwetone	. x mare'
119, § 11 to end.	Defecit in salutari. Hoxtone	. v mare'
120-125.	Ad d'n'm eu' tribul'. Ruggeme'	. iij mare'
126-131.	In connertendo. Iseldone	. vij mare'
132-137.	Memento d'ne. Mapesbe	. v mare'
138-143.	Confitebor t'i d'ne. Mora	. vij mare'
144-150.	Bened'es d's meus. Haliwelle	. xvij mare'

"Panis & e'nisia cui libet t'ginta canonicor' estimat' p' anuu'  
ad vj ma'."

It may, perhaps, be considered desirable to add the names of these prebendal stalls as they occur in the *Clergy List* for the current year. I accordingly subjoin them in the order in which they stand above:—1, Tottenhall or Tottenham; 2, Neasdon; 3, Holborn; 4, Wedland; 5, Sneating; 6, Cantlers or Kentish Town; 7, Reculver Land; 8, Willesden; 9, Wenlock Barn; 10, Caddington; 11, Portpoole; 12, Caddington; 13, Chiswick; 14, Twyford; 15, Brownswood; 16, S. Pancras; 17, Ealdland; 18, Harleston; 19, Chamberlainswood; 20, Ealdstreet; 21, Oxgate; 22, Consumpta per Mare; 23, Brondesbury; 24, Newington; 25, Hoxton; 26, Rugmere; 27, Islington; 28, Mapesbury; 29, Mora; 30, Finsbury or Holywell.

The curious may be referred, for further information, to Dugdale's *History of S. Paul's Cathedral*, edit. Sir H. Ellis, pp. 234-282, and p. 371; also to *Notes and Queries*, fourth series, vol. i, pp. 540, 569, 611.

## NOTES OF SOME ANTIQUITIES ON THE COAST OF NORTH WALES.

BY GORDON M. HILLS, ESQ., HON. TREASURER.

THE opportunity for making the following notes was afforded me by my brother, our associate, Lieut. Graham H. Hills, R.N., who holds an appointment under the Mersey Dock Board. In the course of his duties of inspection of the sea-marks in the Bay of Liverpool, and the lighthouses and telegraph-stations as far as Holyhead, I accompanied him in the autumn of 1867. At the various points where he landed I made use of the chances to note down some particulars of the marks and remnants of antiquity which were at hand, filling up the time occupied by his duties in looking up anything archaeological upon the spot. In this trip on the coast of North Wales I could not select the most worthy subjects, nor those which are least known; if, therefore, familiar or well-worn subjects are recognised amongst these notes, I must offer the excuse that I simply went where the steamer carried me, and landed when and where I could.

Starting from the Mersey before daybreak, after visiting the light-ships in Liverpool Bay, we steered for Helbre Island in the mouth of the river Dee, on which island is a telegraph-station and lifeboat-station belonging to the Mersey Dock Board. The island contains only about twenty acres superficial, and is a mere mound of red sandstone rock, covered with sand and rough herbage. The Dock Board bought it of the Bishop of Chester; and in old time it seems to have belonged to the Benedictine monks of St. Werburg at Chester, who had a cell upon the island, dedicated to St. Hildeburg, whence the modern name, contracted to Helbre. The question I sought to examine was, could any traces of this cell, or small monastery, now be discovered?

On February 14, 1866, as recorded in our *Journal*, my brother exhibited to you a drawing of a tombstone of the twelfth or thirteenth century, which Mr. Hughes, the keeper of the telegraph-station, had found a year before. Mr. Hughes was good enough to uncover it again for my inspection. It lies on the western side of the island, about eighteen inches

below the present surface, with its head to the west, and in all probability has never been removed from its original position. The fragment of a cross, found also by Mr. Hughes, some years before, within a few feet of it, is now in the Mayer Museum at Liverpool. A little east of the gravestone, and as nearly as possible in the centre of the island, I found mounds which indicated the foundations of buildings surrounding a small quadrangle; doubtless the cloister and its small enclosing monastery. The mounds are a good deal interfered with and intersected by the garden walls of the station-keeper's premises.

In the summer of 1866 Mr. Hughes picked up on the island a beautiful little flint arrow-head, which is now in my possession.

My brother next called my attention to a matter which appeared to me at the time highly curious and interesting. We have all of us heard of curious circles, found in various places, incised on the face of rocks. I think, since they first attracted attention, they have been more noticed in Ireland than elsewhere. A very able Irish archæologist told me, about two years ago, that he had seen them in islands on the coast of Kerry, to be counted by many hundreds, on rocks of all sizes upon the sea-shore; many of the stones which bore them being not larger than a dinner-plate. And what, he exclaimed, could be the object of inscribing circles in such places, and in so miscellaneous a manner? Dr. Graves, now Bishop of Limerick, read a paper to the Royal Irish Academy on this subject. He had seen vast numbers of them in the county of Kerry. At one place a portion of rock which about forty years ago was uncovered from a depth of three or four feet of peat, was found incised with circles single and concentric; shallow, circular hollows, small dots and lines; and a farther removal of the peat revealed still more. I well remember, at our Leeds Congress in 1863, our late associate, Mr. Hartshorne, referred to this subject. He had been investigating some in Northumberland, and spoke of some he had seen in the face of an inland cliff; or, as he believed, a quarry.

It was to the subject of circles inscribed in the rock that my brother now directed my attention. He did not know that antiquaries had noticed anything of the kind; but invited me, whilst the tide was out, to go and look at some

circles on the rocks, "which," said he, "are so accurately formed, that if you saw them elsewhere, you would certainly think them cut by hand: but here you will see the sea-weed making them, as well as see them made." The place where they most abounded was in a bank of rocks which extends from the south end of Hellbre Island to a smaller island about half a mile off, and where the rocks are left by the tide for five or six hours in every rise and fall. The rock is a soft sandstone, mostly red: but having some light-coloured beds, which are a good deal harder than the red. Upon the rock grows a common sea-weed to which I am not able to give a name; and where a single stem, and not a cluster, fixed itself, with a little clear space of stone around, there would the weed swing itself round and round in the tide, its heavy seed-vessel marking the circle by continual friction. Some, which had two or three seed-pods on the stem would make as many concentric circles. Some stems appeared to have worn quite cavities in the stone. We saw circles in all stages of progress: and going into the water in our sea-boots, we saw the actual motion of the weed at its work. I tried to cut out and bring away a circle with me, but failed for want of tools equal to the operation.

Since I promised to bring these notes before this Association, I have had the opportunity to visit the island again. I went on the 25th February, 1869, accompanied by my brother, and aided by a good mason and two quarrymen equipped with tools. I was by no means so much satisfied with the evidence I now observed as on the former occasion. We found many circles apparently incipient, being little more than marks in the coat of mud which the water deposits on all the rocks; but only a few decidedly indented in the rock. The latter we tried to cut out, and bring away; but the rock was too tender for the tools, the most palpable being the most difficult to remove. Some in the harder stone, and in an incipient stage, we got: and I have the pleasure of exhibiting five specimens. I fancy that at this early season of the year the weed has not sufficiently grown to have done much work, whilst the work of last year is rendered almost imperceptible by the covering of mud laid on by the winter tides. Thus my recent spring visit shewed less than the previous one made in the autumn.

Crossing the broad mouth of the Dee by intricate ways.



amongst its sandbanks, we steamed towards the coast of Wales, and made our next landing at Abergele. The business in hand was to inspect the line of telegraph from this place to Holywell in Flintshire, and it occupied the whole day. The distance to be accomplished, about eighteen miles, was too great to permit of my making any deviation from the course taken by the inspecting parties. We passed, therefore, under the picturesque walls of Rhuddlan Castle without making any examination of them; without identifying the ancient mount close by, called the Tut Hill. We heard of St. Asaph near at hand, but I could only mark down this neighbourhood as a place to be revisited. Arrived at Holywell late in the afternoon, our journey was ended, and I at once directed my attention to the ruins of Basingwerk Abbey, which lie on an eminence above the back ways of the more modern part of Holywell, which has stretched itself out from its valley down to the railway-station on the Chester and Holyhead line.

Basingwerk Abbey was picturesquely situated on the spur of a rocky and woody hill which rises sharply behind it. The stream from St. Winifred's Well fed a conduit which passed between the hill and the Abbey. On the south side of the latter, and consequently to take advantage of the water-supply, the domestic offices are to the south of the Abbey church. It is a small Cistercian structure; and so far as it remains is thoroughly characteristic of the structures of that order, saving only an excrescence of late date. With this exception, the Abbey buildings are wholly of the thirteenth century. A part of the south transept of the church remains, of considerable altitude, containing a pointed arch opening to the south aisle of the church: shewing remains of the steps which led from the transept, through its south wall, into the monk's dormitory, and having a door out from the south part of the transept into the sacristy. The angle of this transept, which formed the south-west angle of the central tower of the cross-church, remains. The structure of this column, which was one of the four legs of the tower, is designed with more than usual care to prevent any encroachment by it on the width of the nave. It is restricted not only to the straight line of the nave-wall, as was usually done by the Cistercians, to make the back of the stalls continuous, but is still further kept back to the line

taken along the front of the nave columns, below their capitals. The north transept and choir are utterly destroyed, and the nave is marked only by the lower part of its walls along the side of its south aisle and at the west end of the church. Like Buildwas and several other Cistercian churches, it had no west door. From the south transept extends the usual south wing, the habitation of the monks, having next the church a small sacristy; next a small but elegant chapter house, of which only the eastern part remains; south of it extends the long common room or day-room, over which remain a few small windows of the dormitory. On the south side of the cloister-quadrangle remains the refectory,—a very fine example, sadly tottering, and yet for the most part retaining all its walls. It occupies the Cistercian position, at right angles to the church; is lighted by five lancet windows, and has its wall richly panelled with arcading on the west side, where provision was made for the refectory pulpit. The ascent to the dormitory was between the refectory and common room. Of the kitchen, which lay westward from the refectory, and of the magazines and dormitory of the laymen of the monastery, on the west side of the cloister, we have just a trace left of each, and that is all. The angle between the east side of the refectory and the south end of the common room has, in the fifteenth century, been filled up with some additional domestic buildings. From the south-east angle of this addition there stretches away to the east an immense half-timbered structure. This is, I have no doubt an ancient barn of the Abbey; but I found it so filled with the accessories of a tan-yard, which now occupies it, and joins on to the Abbey, taking advantage of its conduit, that I did not closely examine it.

I could not but regret that time did not permit me to visit the famous St. Winifred's Well. I heard that in Holywell a singular custom still prevails, which I see noticed in old descriptions of the last century. The church being in a valley, from which the sound of the bell does not escape, a walking bellman summons the people to service. He has a bell suspended round his neck, which he kicks with his knee as he parades the town.

Returning on our route, but now by railway, it was dark when we reached Conway, so I saw nothing of the castle. I had time to notice a simple but fine west door to the church:

and entering it I saw by the dim lights of the choristers engaged in an evening practice, that it has an elaborate late rood-screen and rood-loft of oak: and that the interior otherwise is mean and squalid, of late and poor work, which can never have possessed claim to architectural interest.

Our home for the night was again on board the steamer, which had made her way from Abergele to meet us in Landudno Bay. In the morning our work was resumed. A cargo of oil, a supply for the lights at Great Orme's Head, having been sent ashore, we walked to the lighthouse whilst it was in transit. This lighthouse is on the extreme north-west point of the lofty and precipitous peninsula of Gogarth, about three miles distant from the low neck of land where the modern town of Landudno stands. The ancient church of Landudno we passed at about the half way of the walk. It stands fully two hundred feet above the sea, on a precipitous slope; a small and rude building, without tower or aisles, and externally scarcely bearing any architectural character. I could not obtain access to the inside, but it has lately been refitted.

At Great Orme's Head I had hoped to see what is locally called a chapel, in the face of the cliff; but a thick, wet fog coming on, it was thought unadvisable to attempt the descent to it, of some three hundred feet down from the lighthouse. I am glad, however, to lay before you a description of it by my brother, and some observations from his drawings. The zigzag way down has been made with a good deal of pains, smoothing off the sides of the rock, levelling up and walling the clefts in it, and removing some of the worst asperities. At about forty feet above the sea you arrive at the chapel, a small, natural cavern in the cliff. The entrance to the cavern has had jambs built to it, making a way 4 ft. 10 ins. wide, and the moulding on them might be of the fifteenth century. Within the jambs the nook or cavern is walled up on its sides to a height of 6 ft. 6 ins., bringing it to an octagon 6 ft. in diameter, imperfect on three sides where it is interrupted by the doorway. A stone seat, 18 ins. high, against these walls, leaves a circle in the middle, 3 ft. 6 ins. in diameter, in which is placed a round stone table, 2 ft. 7 ins. in diameter, now thrown down. The pillar of the table has a moulding which might be of the fifteenth century: but the stone facing to the sides of the cave has a



cornice which can hardly be earlier than 1600, and might be much later. From the roof of the cave a spring of water drips now on to the floor of the cave, and has nearly destroyed the floor and table. When my brother first saw the place, six years ago, in company with the principal light-keeper of the lighthouse, that officer stated that he had not visited this cave since twenty years before; and that within his memory there was a font just outside the door, on the right hand. It is said that the spring of water was formerly conducted into this font. Southward of the cave is a shelf of rock forming an irregular platform, 7 or 8 ft. wide and 30 or 40 ft. long; and in the face of the cliff there are visible the remains of a duct cut in the rock, evidently intended to convey away from the platform the overflow of the spring. The mason-work of the cell is of sandstone, foreign to this district; and a good deal of this sandstone is lying about, which my brother suggests may have formed a roof to the cell, on which means may have been contrived for the traditional duct of the water into the font.

I think this building has not been noticed before; perhaps because others have thought, as I am inclined to believe, that it was a mere summer-house, look-out place, or alcove, made by a former owner of the land, now forgotten. Its form and characteristics certainly give very little support to the name by which it is now known, and yet it is not impossible that it may have been an oratory or hermitage in past times.

Returning by the south side of the peninsula, we examined the broken walls of what is called Gogarth Abbey. There is very little left beyond a gable-wall of some domestic edifice, and the inroads of the sea at the foot of it threaten it with an early fall. I suspect this to have been a grange to some monastery, and not an abbey, for I do not find it mentioned in the *Monasticon*.

A stretch of a few hours by sea brought us next into a picturesque little rocky bay near to Point Lynas lighthouse, one of the most northerly points of the Island of Anglesea. The name Lynas is a corruption of Llanelian, the name of the parish in which it stands; and this, again, is an early corruption of Llan Helary, St. Hilary being the patron saint of the church and its parish. To this little church of St. Hilary I soon found my way. Except what time has done,

it has had no substantial alteration since its erection in the reign of Henry VIII; and a very interesting example of the latest period of mediæval work it is. The church has a western tower, a nave of three bays in length, without aisles, but with a south porch and a chancel of two bays. The chancel is divided from the nave by an elaborate oak screen, on which remains perfect the rood-loft. A turret at the south-east angle of the nave contains the stair for access to the loft. The chancel has elaborately wrought and splendidly solid oak seating, with poppy-heads, nine of them carved with foliated crosses. At the west end of nave is an oak gallery bearing the date 1533; the time, no doubt, when it was erected; and the time, probably, when the church was completed. The nave is lighted by good three-light Perpendicular windows. The chancel by those of two lights in the side, and a three-light in the east end. There is a good south porch to the nave, containing a holy water-stoup; and before the porch are the remains of the ancient churchyard cross. The exterior of the church is highly finished, with well-moulded buttresses and battlemented parapets, and a modest little stone spire to the tower.

A curious and picturesque adjunct to the church is a little oratory or chapel, 16 ft. long and 12 wide inside, which stands about 10 ft. from the south-east angle of the chancel. It is of the same date, and is as well finished in its architecture as the church. It has a north and a west door; and a more modern passage-way has been built from the latter door, connecting it with a door in the side of the chancel, close to its east end. This chapel contains its original altar of oak, the front and ends closed down to the floor, with moulded framework decorated with buttresses and closed with panels. The centre panel, loosened with age, has long been lost: so long, that a curious superstition has grown up respecting the opening it has left. The panel is small, hardly a foot wide; and the altar is small too,—not more, I think, than 16 ins. wide. The belief is that any person who can get in beneath the altar by this open panel, and turn round and come out, will not die for a year. The under side of the altar-board is thoroughly polished by the heads and shoulders of those who still frequently endeavour to struggle in and out, thus to ascertain their fate. The existence of this belief has been noticed in print sixty years ago. How

long ago the absence of the panel permitted it to arise cannot be declared. In the nave of the church the oak benches are not of the original age of the building. They seem to have been erected by different individuals at the dates they bear, 1690-93. A picture of St. Elian on the front of the rood-loft,—done, perhaps, about 1634, when some wainscoting was done in the church,—gives a finish to the quaint and now uncommon completeness of this little structure. There are two bells in the tower; and in the church two iron-bound chests and a curious article of furniture, such as I have never seen elsewhere. It is a pair of pincers made on the principle of the child's lazy tongs. From the names of the churchwardens upon it, with dates, this article has been existence a century and a half or more. The use of it is to catch intruding dogs by the leg. It is constructed to give a tremendous grip with its clawed ends.

The three months' store of oil having been consigned to the lighthouse, we continued our course to its farthest point, and spent the night in Holyhead Harbour.

I did not see the ancient pharos on the hill, nor the walls of the British *Caer Gylbi*, of which Mr. Pennant speaks. They are on the commanding hill or mountain which forms the end of the promontory towards Ireland. I deserted archæology for the time, and went to view the splendid cliff and rock scenery which forms the escarpment of this mountain to the sea.

Returning from the extreme telegraph-station on the isolated rock called the South Stack, we paid a visit to Holyhead Church. This church is placed within a Roman fortification, which was a parallelogram about 220 ft. by 130. On the west and north sides, and partly on the south, the walls yet remain nearly entire; some 15 ft. in height, and 6 ft. thick. They are constructed of the local rock, with mortar in which pounded brick is abundant. The east side stood along the edge of a cliff where, in past ages, the sea probably flowed, and perhaps destroyed the wall by its encroachments, though now the railway and part of the modern town lie between the cliff and the water.

The church is cruciform; but the large chancel being quite modern, and the western tower a thoroughly rude structure, without a pretence to architecture, though probably as old as 1625, the interest in it is limited to the nave and

transepts. The nave is of the fifteenth century with a small clerestory, five arches, and a very fine south porch. The transepts are not equal to the nave; and it is not improbable that they have been reconstructed out of work of the fifteenth century, for there is a good deal of sculptured stone of this date in their parapets, used in a very random fashion, and even in parts of their walls. The arrangement of the roofs and clerestory is singular. The nave-roof is intercepted by that of the transepts, which is lower; and this allows of the insertion of two windows in the east end of the nave, looking over the transept-roof, and forming a return of the clerestory at the east end of the nave. It is questionable whether this is strictly an original arrangement. The two east clerestory windows certainly are not original, although their effect is picturesque and good. I know of only one example at all corresponding with it, and that is in the west end of Reculver Church, in Kent, where there is no window till you arrive at the clerestory level; but the end is lighted by two thirteenth century windows at that altitude.

A rapid passage back to the Mersey concluded this, to me, very pleasurable trip.

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## ON BRONZES, THEIR CASTING AND COLOURING.

BY G. G. ADAMS, ESQ., F.S.A.

IN the remarks which I shall make upon the mode of casting this metal from the first to the fifteenth centuries, as compared with that adopted at the present day, although the subject admits of much enlargement, I have abridged it as much as possible, as I am unwilling to trespass too much upon the space of our *Journal*.

The bronze statuettes which I have the pleasure of submitting for the inspection of our members are of different periods, and I believe them all to be fine specimens as works of art. The first two bronzes here figured are statuettes of the Roman emperors Tiberius and Nero, who reigned in the first century. They are of Greco-Roman art, or by a Greek sculptor in Rome; and were brought from the ruins of the city of Ercolonia, or Herculaneum, about fifty years since, by a Mr. Birt, who lived at Hall Grove, near Bagshot, in Surrey. About thirty years ago my father became possessed of them from a sale in the country, and they have been in my hands for about twenty years. They appear to me works of extraordinary merit; and although small figures, from the excellency of breadth and form in the design, they give quite an idea of the colossal and grand.

The second bronze specimen I have brought for your inspection is a statuette or group of St. Sebastian, who lived in the third century; and, as history tells us, he was a great Christian martyr. The subject of design shews the moment after he was pierced with arrows by order of the Emperor Dioclesian. He was given up to the archers of Mauritania, and left for dead. To the emperor's great astonishment, he found him still living. He then gave orders for him to be beaten to death with cudgels, and this was his fate. This statuette is one of the finest Italian bronzes I have ever seen, having everything to recommend it as a work of the highest art, and it is doubtless of the latter part of the fifteenth or beginning of the sixteenth century. From its excellence of design, drawing, modelling, and expression, even to the extremities, I, without hesitation, attribute it to the

mind and hand of Michel Angelo Buonarrotti, having seen a great deal of this great sculptor's work: and when I compare it with the figure of Christ in the group "La Pietà," at St. Peter's, Rome: the Christ at Sta. Maria sopra Minerva, or the Slave at the Louvre, Paris, designed as a part of the monument for Pope Julius II, I cannot but feel convinced it is by him: the genius displayed in this work is rare in the extreme.

"Bronzes," it is perhaps unnecessary for me to tell you, is the name given by antiquaries and others to figures either of men, beasts, urns, and in general to every piece of sculpture which the ancients and moderns made or make of that metal. We call statues and busts, if cast of bronze, by the name of "bronzes," whether copies from the antique or original subjects. Among medallists copper medals bear the name of bronze. In this case colour is introduced on the copper by means of acid or heat. There are many artificial colours given to statues after they are cast, such as green, black, red, or golden: and it is produced by means of copper-dust, pulverised ochre, with varnish, and also by chemical means. Sometimes it is exposed to the air in its pure state, to receive a natural bronze colour: but this is rarely done. Bronze itself is a compound of copper and tin, to which sometimes other metallic substances are added, such as zinc, etc. It is brittle, sonorous, and hard: and it is employed for various uses besides statues and busts, for bells, guns, etc.; and the proportions of the component metals are varied to suit all purposes. The bronze metal is heavier than any of the compound metals taken separately, proving that in the union of copper and tin there is a penetration of the pores, the one with the other. Copper mixed with tin is not so subject to rust, and is less liable to be covered with verdigris than pure copper, which makes it so much more useful and durable for open air work.

I will now speak of casting the metal, beginning with the fifteenth century, according to the specimen of St. Sebastian. The sculptor first produced a clay model of his subject, thinner than he required it, according to size, and allowing for thickness of metal. This model was then baked in an oven, after which the artist covered it with wax, and the work of art was entirely finished in this material. He then covered the completed work with clay, for the second part

of the mould, iron or wire having been introduced through several parts of it for support, and the whole was placed in an oven for baking the outer clay; during which process the wax melted, and escaped by fissures left open for that purpose, thus leaving a space between the two clay modellings for the liquid metal to run in. Pipes or apertures were also placed in several parts of the mould, for the escape of air in pouring the metal, and mostly towards the upper part. A pit was sunk near the furnace; and under it, if the work were large, the mould was placed in it feet downwards, and the pit filled up with bricks, earth, etc., and the metal run in from the top. This method of casting was known as *cera da formare*. You may easily detect this mode of working, as they cast the figures whole; and a crack is always perceptible in some part, as will be seen upon or near the left knee of the specimen before us. The coppery redness of the metal, too, and the formation of running wax inside the bottom part, are also guides. The colouring used at this date was called *Florentino verde* or *patina*.

It is supposed the Italians first took the method they used in casting from the Greco-Roman or early period; and on examination of these specimens I find clear proofs of this; but I believe, from the thinness of these early castings, the figures were made in parts united together, perhaps as we manufacture them now.

The mode of casting in bronze at the present day is totally different to that of the fifteenth century or earlier. We cast our figures in two or three pieces, according to the design or form of the work; which are united and riveted or burnt together, as may be best, according to our judgment. Sometimes we are enabled to cast an entire work; but this is very rarely possible in a statue, unless modelled purposely or in a simple manner.

The material for making the mould and core is called "loam," a mixture of sand and clay, and is found in many parts of the world, even in the neighbourhood of London, at Hampstead. Sometimes a little red sand is mixed with it, which makes it stronger. We make what is called a "piece mould" upon the figure, and between each piece (which is beaten on by a wooden hammer to make it close and solid) a little brickdust is introduced to prevent adhesion. A large statue is worked on the ground. We mould in two halves,

so that two iron frames are prepared, according to the size required: one is placed upon the ground, to receive the figure: loam is introduced round it, half way up the work: then the pieces are made on the projecting part of the figure; after this a little brickdust is shaken over it, and the second iron frame is placed over and attached to the first, which is filled up with the loam to keep the pieces in their places. The whole is now turned over, and the first frame is removed; the other half is then moulded, as the first has been described. The frames are then separated, and the pieces removed from the figure; which are replaced in the frames, and the two frames secured together by cramps; the whole of which goes into the oven to dry. It is then filled with loam for the core, an iron bar or spindle being first placed through the centre of the mould; and also some small pieces of iron or wire, to strengthen the core, are introduced. The mould is again opened, and the core removed from it and baked; after which the thickness you require the metal to be is scraped off; the whole is put together; holes are then perforated in the mould at different parts, according to judgment, as canals not only for the liquid metal to run in from the gutters made on the upper part of it, but to serve as an outlet or vent for the air to escape, which would otherwise occasion great disorder when the hot metal came to encompass it.

Our large statues are cast lying perfectly flat. A hole is made in the ground to admit, say half the frame; it is filled round with earth as a fence to resist the impulsion of the melted metal. We pour the liquid metal from a centre point, which takes its course, in the runners prepared, right and left at the same time.

Small bronzes are now cast in a similar manner, and the old wax system dispensed with.

## INCIDENTS AT CIRENCESTER DURING THE CIVIL WAR, 1642-1646.

BY THE REV. GEORGE FYLER TOWNSEND, M.A.

THIS part of England held, in the seventeenth century, a very different position, relatively to the other portions of the kingdom, to what it does now. It was, after London itself, the acknowledged centre of the trade, wealth, and commercial traffic of the country. Birmingham, Manchester, and Liverpool were at this time mere villages. Bristol was the greatest seaport in the realm. The cities of Gloucester, Worcester, Hereford, and Oxford, with their contiguous towns, as Stroud, Woodstock, Abingdon, Burford, Cirencester, and others, were the chief promoters of national enterprise, and the creators of the national prosperity. This portion of the country became, as the natural result of its position, the chief theatre of the more important events of the great civil war. Oxford was the city of refuge, in every emergency, to the King throughout the protracted contest. The sieges of Gloucester and of Hereford are yet remembered as the most remarkable episodes in the history of the period. When these cities were the centres of the political earthquake, it was impossible but that Cirencester should suffer from the shock. Its very position on the confines of those counties rendered its occupation a matter of strategic importance to each of the combatants, while its vicinity to Oxford, and its situation on the border of a district specially favourable to the king, made its position to be more particularly coveted by the royal forces. This paper will give a brief account of the vicissitudes of its history during this eventful period.

Charles I erected his standard at Nottingham on Saturday the 25th of August, 1642. In contemplation of this open proclamation of war, active preparations had been made for some months previously by the friends of the King and by the maintainers of the Parliament. A commission of array for the summoning of the militia, issued by Charles I, and an ordinance of Parliament for the enlisting of volunteers, had been forwarded to the authorities in all the boroughs, cities, towns, and counties in the kingdom.

The first event to be noticed in the history of Cirencester during this period, is connected with the royal issue of the commission of array. On Wednesday the 15th of August, 1642, George Lord Chandois (the noble owner of Sudeley Castle, and lord lieutenant of the county of Gloucester, who himself fought for the king, and had three horses killed under him at the first battle of Newbury) visited Cirencester for the purpose of putting into force the royal commission of array. The treatment he received on this occasion is best told in the following letter sent by an inhabitant of Cirencester to a member of Parliament, and printed by the authority of the House of Commons. The substance of this narrative is given by Corbett in his military history of Gloucester and in the local histories; but as I have not met with a transcript of this letter, I submit a copy of the original :

"Worthy Sir,—Wee are bold to present you with the passage of business yesterday at Cisseter, in our county of Gloucester. My Lord Chandois having last week sent several letters to divers of the principall gentlemen of our county, to give him a meeting then and there, our countrymen and the volunteers got notice of it, and apprehending that he came to execute the commission of array, there came at least a thousand armed men to assist the townsmen, who had with posts and chains fortified the town to keep out horse; and they did all purpose to keep my Lord out of the town, if he did not promise and protest that he did not come to execute the commission of array; which he solemnly did to divers gentlemen that met him upon Radcomb Down, and to some of the townsmen, who observing that he came not with above thirty persons, and those with no weapons but swords, brought notice of it to the town, and so he was admitted in. After dinner the justices of the peace and other gentlemen being in conference with my Lord, the soldiers and armed men came and burst the house where they were, and demanded of my Lord wherefore and for what he came hither. He answered that it was only to confer with the gentlemen for the peace of the county.

"Then they required him to deliver up his commission of array unto them, or otherwise they would bring him to the Parliament. At length, upon mediation and intreat of the gentlemen, the souldiers were content to depart if my Lord would put it under his hand that he would never execute the said commission, nor any others for him, in any part of this county; but would oppose and hinder it to his power, and that he would maintaine the power and priviledge of Parliament, and the laws and liberties of the subjects, with his life and fortune. All which, being in extreme fear, he condescended unto; and a note being drawn to that purpose, my Lord, Sir Thomas Tracy, and some others, put their hands to it, which did in some sort pacify the souldiers. Yet a great many, not herewith content, did protest they would bring my Lord to the Parliament, and would not otherwise be satisfied a great while; yet with very much intreaty, about eleven of the clock at night they departed to their lodgings, intending to speak with my Lord

again this morning. But he, being still in great fear, was conveyed away on foot very privately by Sir William Masters and other gentleman through his house, let out a back way, and so departed. The souldiers coming to looke for him this morning, and finding him gone, were extreemly enraged, and had like to have pulled down the house, took his coach and drew it themselves into the Market-place, cut it and tore it all in pieces. The gentry and commons of this county so declare themselves against the said commission.

"Believe me, this is a true relation. I was an eye and ear witness of it; and the main body of our county resolve to keep their protestation.

"Not having else at present, I remain, your obliged to serve you,

"JOHN GIFFARD.

"Cisseter, the 16th of August, 1642."<sup>1</sup>

This minute account, from a spectator, of what happened to Lord Chandois, is valuable as a contemporaneous testimony to the feelings and temper of the times. At the commencement of the war, the populace in the manufacturing towns was hostile to, and embittered against, the Sovereign, while his cause was supported by the gentry and by the more reputable inhabitants. The reception, therefore, accorded to Lord Chandois may be regarded as an example of what awaited the king's friends in many of our county towns. In this case, however, the burgesses, well-to-do clothiers, and the inhabitants of Cirencester, were quickly called upon to suffer in the cause they had so warmly espoused. Their town was made a garrison, and occupied as a military post by several hundred men. Colonel Fettiplace was placed in command; and the troops entrusted with the occupation of the town were composed of volunteers and trainbands, assisted by two or three companies of a regiment under the command of Lord Stanford.

The first effort of the royal forces to gain the town was made early in the ensuing year. The following report from an inhabitant gives an account of what occurred :

"On Saturday, the seventh of January, 1643, about noon, the Lord General (the Marquis of Hertford, the commander-in-chief of the royal army in the West) drew up his forces almost round about the town; and where they made their first stand, they made a pause for about two hours, in which time they only sent scouts to view our guards, and then summoned those in the town by a trumpet, in the name of the Marquis of Hertford, Lord General of those forces, to deliver up their arms to his Excellency upon promise of his Majesty's free pardon for all offences, and with assurance of safety to persons and estates; which, if it were refused, no mercy might be expected. Before this first mes-

<sup>1</sup> King's Pamphlets (British Museum), E. 113. No. 6.



senger was despatched again, a second came, in the name of Prince Robert (Rupert), with the same message in effect, adding only that they came to vindicate and maintain the King's rights and prerogatives. The answer returned to both was the same, and in substance was this: 'We do heartily acknowledge and profess ourselves to be his Majesty's loyall and faithfull subjects, and shall be ever ready with our lives and fortunes to maintain his just rights and prerogatives AS THEY WERE, or the best of his Majesty's subjects; and as we are so, we ought likewise to enjoy his Majesty's peace, and the just rights and liberties of the subjects of England, according to the laws of England; in defence whereof, and the true Protestant religion of England, we stand to our arms, to defend them with our estates and lives.'

"This answer being returned, the enemy kept their stand on all sides until it began to grow dark; and then it pleased God, of his mere mercy, so to discourage their bad resolutions and intentions, that they all retreated to their night quarters in the villages round about the town, where they soon eat up all provisions of victual. The next morning they only shewed themselves again to the town, and departed without making one shot at it. They took with them all the horses they could lay hands on in all places where they past, threatening a sudden return to this town with increase of force, and with as much fury and revenge as they could send to it with the best cannon they could bring."<sup>1</sup>

I have given, without any curtailment, this rather wordy and prolix account, because I conceive that it affords the material of a true history, and sets forth a faithful portraiture and mirror of these disastrous times. It enables us to picture to ourselves the stern courtesies of war; the terms, conditions, penalties, and dangers of the conflict; the principles and convictions which animated our countrymen in their deeds of bold defiance, or of obstinate resistance.

This attempt of Lord Hertford, although temporarily unsuccessful, gave a fearful earnest of the reality of the intentions of the King to obtain, if possible, possession of the town. On his departure, therefore, the most strenuous efforts were made for the effectual increase of the garrison. The inhabitants exerted themselves to raise ramparts, and to fortify the town on all sides. The Parliament caused four great iron pieces of artillery to be sent from Bristol, and two brass pieces from Gloucester. Every precaution was in vain. Within a month of the withdrawal of Lord Hertford, Prince Rupert was again before the walls. Provided on this occasion with largely recruited forces, and with what we should now designate a siege-train, composed of two culverines, four brass field-pieces, and two mortars, he wasted no time in sounding of trumpets, or in preliminary negotiations, but

<sup>1</sup> King's Pamphlets. E. 85. No. 25.



proceeded at once to strike for possession of the prize. I shall abstain from any circumstantial account of the attack. It is narrated at length in the local histories. It will suffice to say that on Wednesday, February 1st, the Prince invested the town, and had on Thursday, February 2nd, attacked it, with the cooperation of his subordinate commanders, on all sides; and if, in describing this transaction, the Barton Farm may be spoken of as the Huguenot of Cirencester, yet it must be allowed by the impartial narrator that the Parliamentarians were on this occasion beaten "in the town, through the town, and round about the town." Five out of the six pieces of cannon provided for the defence of the town were taken; and on the following days the clothiers of the town and neighbourhood were severely mulcted in the confiscation of their cloth, wool, yarn, and in the loss of their horses, cattle, and farm produce.

There is a remarkable circumstance connected with this assault on Cirencester, which cannot be passed over. At this comparatively early period of the conflict, the royalist generals looked upon their antagonists as rebels rather than as soldiers, and were disposed to award them the doom of traitors rather than to accord them the honourable treatment established as the rightful claim of acknowledged foemen. The universal opprobrium arising to the royalists on this occasion had its lasting effects upon the subsequent progress of the war, and led, under the general threats of similar reprisals, to a more mild and equitable arrangement between the leaders of the respective armies. To these remarks I subjoin an account of the treatment experienced by these prisoners. It is probably in some degree exaggerated, but it contains enough truth to represent a proximately correct account of the sufferings endured on this occasion :

"After they had taken us we were led into a field about half a mile from the town, where the chief commanders were, that they might take a view of us, who threatened to do execution upon us all; and there the common souldiers stript and wounded many of us, and then drove us to the church in Cirencester, where we remained almost two whole days and two nights in all, which time they allowed us no sustenance wherem that to live; till just as they drove us towards Oxford, they gave each of us a small piece of bread and cheese, and then bound us all with match (*i. e.*, the thin tarred rope used for lighting the fire-arms then used), and so drove us along without stockings on our legs, or shoes on our feet, or hats on our heads; many of us having no doublets, and some gentlemen of good qualitic without breeches; and

so we came to Burford Hill, where the Cavaliers gave each of us a little piece of bread, which was all the relieve they gave us in our way between Cirencester and Oxford; and for this we waited a long time upon the hill, the wind blowing very cold, and we standing barefoot and barelegged in the snow. Then we came to Witneigh (Witney), where we lay in the church, and from thence were drove to Oxon; and about a mile from the city, his Majestie, with the Prince and the Duke of York, came thither to see us drove along more like dogs and horses than men, up to the knees in mire and dirt, along the horseway, and aboundance of the scollers much rejoicing at our misery, calling and abusing us by the names of rogues and traitors. And when we came to Oxon, we were put altogether in the church; and there we received, for the most part of us, a piece of bread that night. The next morning they separated the volunteers from the traine-bands, and cruelly used us to force us all to take the Protestation.”<sup>1</sup>

Another account confirms this statement :

“They stripped,” the writer says, “many of the prisoners; most of them of their outer garments. They were all turned that night (of the capture of the town) into the church; and though many of them were wounded and weary, yet their friends were not suffered to bring them a cup of water into the church that night, but what they thrust in at the back side of the church, having broken the windows.”

The prisoners exposed to this treatment amounted to a thousand or twelve hundred persons. They were taken from all ranks and classes of society, including not only the soldier (himself but lately metamorphosed from the shop, or plough-boy, domestic servant, or mechanic), but the master-manufacturer, the well-to-do tradesman, and the Nonconformist minister, with an occasional yeoman or esquire; embracing all ages, from the tottering grandsire to the strippling just old enough to carry the pike or musket; exhibiting men accustomed to every luxury and comfort as well as the sons of toil. What, then, must have been the vast accumulation of sufferings endured by that long line of match-bound, shoeless, half-dead travellers, and shared in by their sympathising friends, during that painful exodus from Cirencester to Oxford! The picture, however sad, is a true photograph of the times. It should make us esteem aright the greater blessings we enjoy in these more halcyon days; and lead us, amidst all our civil and religious contests, to remember in a kindlier spirit that mutual respect and forbearance due to each other from men seeking, though by different means, the welfare of a common country.

The removal of so many disaffected persons from the

<sup>1</sup> *A True Relation*, etc., King's Pamphlets, E 363, No. 17.

town enabled the royal portion of the inhabitants to resume their influence in the conduct of affairs. The result of the change was soon manifested in the presentation of a Petition to the King for the condonation of their offence in resisting his commands. The petition, with his Majesty's gracious answer, is given at length in the local histories. I need not now do more than refer to it as a document not only of much local interest, but as also affording a good illustration of the history of those times; for we may be sure that the means by which one recalcitrant and conquered town obtained a readmission to the royal favour would be speedily known to and adopted by other towns placed in a similar position.

Within six months of the presentation of this petition, the town was visited by the king in person. Charles I stayed at Cirencester on the night of Tuesday the 8th of August, and slept at the house of Sir William Masters. He was then on his road to Gloucester, to superintend the siege which Lord Macaulay represents to be the turning point of the war, and which ended so disastrously for his fortunes. This fatal siege was raised by the celebrated march of the city trainbands to its relief, under the command of the Earl of Essex, on the 8th of September, 1643.

The next incident in these wars, in which Cirencester was concerned, took place in connexion with the retreat of this citizen army. After the raising the siege of Gloucester, the royal and the parliamentary armies remained in the field watching each other's movements for some days. On the 15th of September the Earl of Essex deceived the king's general by a feint, and made a successful movement towards London. In this movement a portion of his troops, by a night attack, obtained possession of Cirencester. The circumstances are thus described in a letter from a London apprentice serving in the train-band, to his friends :

"On Thursday, the 14th of September, we caused a bridge to be made over the Severne, and sent some forces to Upton Bridge, in policy, as if we intended to march for Worcester; which causeth the enemy to draw all his forces together for the defence of that place, planted their ordnance, and thought to tickle us by the way; but the fools were cozened, for on Friday morning we went cleane another way, marcheit all day and the greatest part of the night from Tewkesbury to Cirencester, eighteen miles, where we took two hundred and odd of them napping in their beds, though we thank God their horses were feeding in the stables.

"On Friday night we thought to have quartered in the fields, but having intelligence that such a party was there, we pluckt up our spirits, drew up a forlorn hope of about six hundred musqueteers, and so we marche hastily for Cirencester. We drew neare it about one o'clock in the morning; and because we expected some knocking worke, for we heard that Prince Maurice with two thousand men was there, we had all white handkerchiefs on our hats, and the word 'God' in our mouths for distinction."

These accounts must be received with some degree of allowance for the natural excitement under which they were written, and for the spirit of bragadocio which a citizen soldier writing to his friends is sure to display. Another apprentice serving in the army, relates that Sir Robert Pye was the commander who marched up to the town, and with some musketeers gave fire upon the sentinels; whereas the journals of the House of Commons prove that Sir Robert Pye was this very day present in his seat, and moving a motion in Parliament. All the accounts unite in giving one fact in connexion with this sudden capture of Cirencester, and that is the most fortunate supply of provisions obtained thereby for the support of the parliamentary army, which was at this moment reduced to the extremity of hunger. "We tooke," says one narrator, "thirty load of provision, which the Cavaliers had provided for the relief of their own army. They had taken the School House belonging to the towne, and made it their storehouse, to lay in such provision as they made the country bring in." Another account of an eyewitness of the battle of Newbury, fought within the next five days, says: "We had great scarcity of provision for our army, having marche many days and nights with little food or sleep or refreshment. Had not God fed us with the bread of our enemies, which we took at Cicester, we could not, without a special providence of God, have been able to subsist."<sup>1</sup> Lord Clarendon remarks, in reference to this capture of provisions: "This wonderful supply strangely exalted their spirits, as if sent by the special care and extraordinary hand of Providence, even when they were ready to faint."<sup>2</sup>

The parliamentary forces were too severely pressed to be able to hold the town thus obtained by a successful *coup de main*. They continued their retreat on the morrow, taking with them the two hundred soldiers whom they had dragged

<sup>1</sup> King's Pamphlets, 69 E, 15.

<sup>2</sup> *Hist. of Rebellion*, book vii, 2069, vol. iii, 1786.

from their beds, placed during the remainder of the night in the church, under a guard, and whom they bound two and two with match preparatory to their march. Among the prisoners were one Captain Hacket, a late city captain, and some other captains, officers, and citizens of worth and quality. They took also all the arms and ammunition they could lay their hands on. It may be observed in passing, that there was evidently great carelessness displayed in the manner of keeping the watch in a town known to be in contiguity with a hostile army, and which contained so large and valuable a convoy of provisions and of victualling for the troops. This deficiency of watchfulness may be attributed to the temporary absence of the governor, a man of singular energy, the gallant and wealthy Sir Nicholas Crispe, of whom Lloyd, in his *State Worthies*, gives this character: "The polypus puts not on more shapes to deceive the fisher, than Sir Nicholas did to escape those who laid snares for him. One while you would meet him with thousands in gold; another, while on his way to Oxford, riding a pair of panniers, like a butter-woman going to market; at another time he was a porter carrying a letter on his majesty's business in London. He was a fisherman in one place, and a merchant in another; nor was he less valiant than prudent, his heart being as good as his head."<sup>1</sup>

The town of Cirencester remained in the royal keeping during the remainder of the war. It was held by Sir Jacob Astley, and occupied as a frontier garrison by the royal troops. The king himself visited it a second time, and again honoured Sir William Masters by sleeping in his house on the night of Thursday the 31st of October, 1644. The town was finally surrendered to the Parliament by notice of the general order sent by the king to his generals from the Scotch camp, whither he had fled for refuge in the early part of May 1646, and in which he directed them to resign all the castles and towns held for him, on the best terms they could make.

<sup>1</sup> Lloyd's *Worthies*, p. 627.



## Proceedings of the Association.

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10TH FEB. 1869.

H. SYER CUMING, ESQ., F.S.A. SCOT., V.P., IN THE CHAIR.

THE election of the following members was announced :

Capt. Lucas, Feltham House, Moulsey

Dr. Lloyd, 57, Margaret-street, Cavendish-square.

Thanks were returned for the following presents :

*To the Society.* Royal Dublin Society for Journal. No. 37, 8vo, 1868.

„ „ British Archaeological Society of Rome for Report of Proceedings, 1868-69. No. I, 8vo.

Mr. E. Leven, Hon. Sec., read the following communication from the Rev. E. Kell, M.A., F.S.A., relative to Roman coins in the possession of J. E. Lee, Esq., F.S.A., F.G.S.:

“ In a communication to the *Journal* of the Association for 1867, p. 394, on the discovery of Roman coins in the Forest of Dean, introductory to the insertion of Mrs. Oakley's excellent catalogue of Roman coins found at that place in 1852, I had occasion to mention twenty-two imperial coins from the Forest of Dean, recorded by J. E. Lee, Esq., F.S.A., F.G.S., in his *Iscæ Silurum*, as placed in the Museum at Caerleon. At my request this well-known antiquary has kindly made out for our *Journal* a complete catalogue of two hundred and sixty-three Roman coins in his possession, discovered in the Forest of Dean, and believed by him to be part of the same ‘find’ as that described by Mrs. Oakley. That no absolute certainty as to the identity of this ‘find’ in the Forest of Dean with that of Mrs. Oakley's exists, however, should be stated in the words of Mr. Lee's letter: ‘I beg you to mention the uncertainty as to the exact locality, though I must confess that as the time and, in a measure, the place agree so well, I have no doubt in my own mind that the coins of which I now send you the list formed part of the same ‘find’ as the coins described by Mrs. Oakley. Do not publish the list without saying that the evidence, though strong, is only presumptive; or, as it is sometimes called, circumstantial. I bought

them from two men, as nearly as I can say about the time that Mrs. Oakley got hers; and these men declared that they were found in the Forest of Dean, but I could not get out of them the exact locality.' He adds: 'I have, as you wished it, followed Dr. De Chaumont's plan of arranging.<sup>1</sup> In some things I have been even more particular than he, as I think, in the letters in the field, etc. With respect to the subjects or figures, I have, when I felt a difficulty, been guided chiefly by the old fashioned *Thesaurus* of Oisclius, a very useful book. All are of third brass, or rather have been plated, so that they may be called 'billon.' The number of coins in the last column only means those in my cabinet. Many of the types were in great force,—ten, twenty, thirty, and even in one case, if my memory serves me, a hundred and twenty; which I cannot remember, but I think it was PAX AVG. This large number of duplicates I have long ago given away to my friends, with the exception of a dozen or two.'

"By reference to Mrs. Oakley's catalogue it will be seen that she describes 405 coins, leaving about 500 as undecipherable; and making her whole number of coins from the 'find' in the Forest of Dean, 905. Mr. J. E. Lee adds to this number, those of Gallienus, 72; Salonina, 16; Postumus, 48; Victorinus, 32; Tetricus Senior, 19; Tetricus Junior, 6; Claudius Gothicus, 60; Quintillus, 10,—263. Making a total of 1,168; and if to this amount be joined the many coins of similar types which Mr. Lee gave to his friends, this 'find' must have been a large one, and well worthy of record. Subjoined is Mr. Lee's catalogue:

#### GALLIENUS.

1. Obv. GALLIENVS AVG. Head rad., looking to the right. Rev. SALVS AVG. Female figure standing (one type). 1.
2. Obv. ditto. Rev. ditto. H.S. (?) in exergue.
3. Obv. ditto. Rev. VIRTVS AVG. Military figure looking to left; spear in left hand, shield in right (three types). 3.
4. Obv. ditto. Rev. VIRTVS AVG. Military figure looking to left; globe in right hand, spear in left. 1.
5. Obv. ditto. Rev. PROVID AVG. Female figure; cornucopia in left hand, rod in right; globe beneath, in field. 1.
6. Obv. ditto. Rev. PROVI AVG. Same figure; II in field (two types). 2.
7. Obv. ditto. Rev. PROVID AVG. Female figure; globe in right hand, spear in left; MP beneath. 1.
8. Obv. ditto. Rev. ABVNDANTIA AVG. Female figure to right, pouring corn out of a cornucopia; P in left field. 2.
9. Obv. ditto. Rev. INDVLGENTIA AVG. Fig. indistinct; XI in right field. 1.
10. Obv. ditto. Rev. ditto (second type, but indistinct). 1.

<sup>1</sup> Brit. Arch. Assoc. Journal. vol. 1867, pp. 168-174.

11. Obv. ditto. Rev. PIETAS AVG. Female figure; hands extended before an altar; P in exergue. 1.
12. Obv. ditto. Rev. VERITAS AVG. Female figure; cornucopia in left hand; in right hand a purse (?); E in right field. 2.
13. Obv. ditto. Rev. AEQVITAS AVG. Female figure; spear in left hand, inverted vessel in right; XI in right field. 1.
14. Obv. ditto. Rev. same as above; fresh type, but indistinct. 2.
15. Obv. ditto. Rev. ORIENS AVG.; Sol to the right. 2.
16. Obv. ditto. Rev. FORTVNA REDVX. Female figure standing; a cornucopia in left hand, and in right a ship's rudder resting on a globe; G in right field. 3.
17. Obv. ditto. Rev. FIDES MILITVM. Female figure; spear in left hand, standard in right. 2.
18. Obv. ditto. Rev. FELICIT AVG. Female standing (two types); P in left field. 1.
19. Obv. ditto. Rev. ...R TEMPO. Figure with spear, indistinct. 1.
20. Obv. ditto. Rev. IOVI STATORI. Jupiter; spear in right hand; G in left field. 1.
21. Obv. ditto. Rev. ...AVGVSTI. Figure indistinct. 1.
22. Obv. ditto. Rev. MARTI PACIFERO. Mars with spear and palm-branch; H in left field. 3.
23. Obv. ditto. Rev. APOLLINI CONS AVG. Centaur walking to left; globe in right hand; H in exergue. 2.
24. Obv. ditto. Rev. APOLLINI CONS AVG. Centaur, with bow and arrow, walking to right; Z in exergue. 1.
25. Obv. ditto. Rev. DIANAE CONS AVG. Stag or antelope. (Ten different types). 10.
26. Obv. ditto. Rev. PAX AVG. Peace, wand in left hand, and palm-branch in right; T in left field. 1.
27. Obv. ditto. Rev. same as last, but S in left field. 1.
28. Obv. ditto. Rev. IOVI CONSERVAT. Jupiter with thunderbolt and spear. 2.
29. Obv. ditto. Rev. IOVI CONS AVG. Jupiter standing. 1.
30. Obv. ditto. Rev. LAETITIA AVG. Female figure standing, a garland in right hand. (Three types.) 3.
31. Obv. ditto. Rev. ...AETERN AVG. Figure standing, radiated globe in left hand; IIII in exergue. 1.
32. Obv. ditto. Rev. AETERN AVG. Figure standing, with radiated head, holding a globe in left hand. 1.
33. Obv. ditto. Rev. FELICIT PVBL. Felicity sitting, with caduceus and cornucopia; T in exergue. 1.
34. Obv. ditto. Rev. SPES PVBLICA. Spes, as young female, holding in right hand a trefoliated branch, and with the left adjusting her dress. 1.



35. Obv. ditto. Rev. SECVRIT ORBIS. Female figure sitting, holding a wand. 2.
36. Obv. ditto. Rev. NEPTVNO CONS AVG. Capricorn (rude); N in lower field. 1.
37. Obv. ditto. Rev. PROVIDEN AVG. Female figure standing; cornucopia in left hand, wand in right. 1.
38. Obv. ditto. Rev. VICTORIA AVGG. Victory. 1.
39. Obv. ditto. Rev. ...CONS AVG. Panther. 1.
40. Obv. ditto. Rev. LIBERO PC. Panther. 1.
41. Obv. ditto. Rev. ...ICTORI. Jupiter standing with spear and thunderbolt. 1.
42. Obv. ditto. Rev. ...IT PERPET. Female figure standing, spear in right hand. 1.
43. Obv. ditto. Rev. SECVR... Female figure standing. 1.
44. Obv. ditto. Rev. ...EVEN (?) AVG. Figure sacrificing. 1.
45. Obv. ...LLIENS PF AVG (?). Head radiated, looking to the right. Rev. ...PMTRPVII PP (?) Figure seated, very indistinct. 1.

#### SALONINA.

1. Obv. SALONINA AVG. Head looking to right. Rev. PVDICITIA. Female standing, wand in left hand, holding a veil over her face. 1.
2. Obv. ditto. Rev. PVDICITIA. Female sitting, wand in left hand, holding a veil over her face. 1.
3. Obv. ditto. Rev. IVNO REGINA. Juno, spear in left hand, garland (?) in right hand. 3.
4. Obv. ditto. Rev. IVNO AVG. (?), very indistinct. 1.
5. Obv. ditto. Rev. VENVS VICTRIX. Venus with apple in right hand, wand in left. (Two types.) 3.
6. Obv. ditto. Rev. PIETAS AVG. Figure standing. 1.
7. Obv. ditto. Rev. PIETAS AVGG. Female figure seated on throne. 1.
8. Obv. ditto. Rev. VESTA. Vesta seated; garland in right hand, wand in left; Ω in exergue. 1.
9. Obv. ditto. Rev. IVNO CONSERVAT. Female figure standing; spear in left hand, garland in right; N in exergue. 1.
10. Obv. ditto. Rev. FECVNDITAS AVG. Figure standing (indistinct). 2.
11. Obv. CORN SALONINA AVG. Rev. PIETAS AVG. Female fig. standing. 1.

#### POSTUMUS.

1. Obv. IMP. POSTVMVS AVG. Head looking to right. Rev. FIDES EQVIT. Fides with military standard, and garland or bird on it. 1.
2. Obv. ditto. Rev. VIRTVS AVG. Mars with spear and shield. 1.
3. Obv. ditto. Rev. VIRTVS EQVIT. Ditto.
4. Obv. ditto. Rev. ...EQVIT. Figure indistinct. 2.

5. Obv. IMP. C. POSTVMVS PF AVG. Head looking to right. Rev. PMTRP COS II PP. Figure standing with spear and globe. 3.
6. Obv. ditto. Rev. HERC DVSONIENSI. Hercules standing (2 types). 4.
7. Obv. ditto. Rev. VIRTVS AVG. Soldier with deeply barbed spear. 1.
8. Obv. ditto. Rev. COS IIII. Victory standing with branch. 3.
9. Obv. ditto. Rev. ORIENS AVG. Sol standing; right hand raised, left with whip; P in left field. 3.
10. Obv. ditto. Rev. FELICITAS AVG. Felicity holding a long caduceus and a cornucopia. 2.
11. Obv. ditto. Rev. SALVS AVG. Æsculapius with left breast bare, and with a rod and serpent. 2.
12. Obv. ditto. Rev. MONETA AVG. Female standing with scales. 3.
13. Obv. ditto. Rev. IOVI VICTORI. Jupiter, with thunderbolt, moving to left. 3.
14. Obv. ditto. Rev. PAX AVG. Peace standing; P in left field (two types). 4.
15. Obv. ditto. Rev. HERC. PACIFERO. Hercules with club and olive-branch. 1.
16. Obv. ditto. Rev. IMP X COS V. Figure with palm-branch. 2.
17. Obv. ditto. Rev. COS V. Ditto. 2.
18. Obv. ditto. Rev. PMTR... IIII COS III PP. Figure standing. 1.
19. Obv. ditto. Rev. SAECVLI REPARATIO. Fig. standing holding globe. 1.
20. Obv. ditto. Rev. VBERTAS AVG. Ubertas with cornucopia in left hand, and in right hand a purse (?). 1.
21. Obv. ditto. Rev. IOVI STATORI. Jupiter with spear and thunderbolt. 1.
22. Obv. ditto. Rev. PROVIDENTIA AVG. Providence with wand and globe. 2.
23. Obv. ditto. Rev. LAETITIA above a galley, and AVG. below it. 2.

## VICTORINUS.

1. Obv. IMP C VICTORINVS PF AVG. Head looking to right. Rev. SALVS AVG. Female figure standing. 3.
2. Obv. ditto. Rev. ditto. Hygeia standing near an altar feeding a serpent. 2.
3. Obv. ditto. Rev. PAX AVG. Peace standing; V in left field, \* in right. 3.
4. Obv. ditto. Rev. VIRTVS AVG. Mars with shield and spear (two types). 3.
5. Obv. ditto. Rev. PROVIDENTIA AVG. Providence standing. 3.
6. Obv. ditto. Rev. PIETAS AVG. Female figure sacrificing. 3.
7. Obv. ditto. Rev. VICTORIA AVG. Victory with garland. 2.
8. Obv. ditto. Rev. INVICTVS. Sol running with whip, \* in left field (two types). 5.

9. Obv. IMP C PI VICTORINVS AVG. Ditto. Rev. AEQVITAS AVG. Equity standing (figure indistinct). 3.
10. Obv. ...VICTORINVS AVG. Ditto. Rev. SPES PVBLICA. Hope standing with palm-branch. 1.
11. Obv. DIVO VICTORINO. Ditto. Rev. (qy. eagle).
12. Obv. (almost defaced.)

### TETRICUS SEN.

1. Obv. IMP C TETRICVS PF AVG. Head radiated, looking to right. Rev. SALVS AVG. Hygeia with altar and serpent. 2.
2. Obv. ditto. Rev. PAX AVG. Peace standing. 3.
3. Obv. ditto. Rev. VIRTVS AVGG. Mars with spear and shield. 1.
4. Obv. ditto. Rev. SPIS PVBLICA. Hope standing with palm-branch. 1.
5. Obv. ditto. Rev. indistinct. 1.
6. Obv. ditto. Rev. struck with the obverse over another figure. 1.
7. Obv. IMP TETRICVS PF AVG. Ditto. Rev. HILARITAS AVGG. Female figure with palm-branch and cornucopia. 3.
8. Obv. ditto. Rev. LETITIA AVGN. Female figure standing; staff in left hand, garland in right. 3.
9. Obv. TETRICVS PF AVG. Ditto. Rev. VICTORIA AVG. Victory with garland. 1.
10. Obv. ditto. Rev. COMES AVG. Female fig. standing, *not* winged. 1.
11. Obv. IMP TETRICVS AVG. Ditto. Rev. FIDES MILITVM. Soldier with two standards. 1.
12. ... TETRICVS P... Ditto. Rev. SPES AVG. Hope standing. 1.

### TETRICUS JUN.

1. Obv. C. PIVSV TETRICVS CAES. Head radiated, looking to right. Rev. SPES PVBLICA. Hope standing. 3.
2. Obv. ditto. Rev. SPES AVGG. Ditto. 1.
3. Obv. C PIV TETRICVS. Ditto. Rev. PIETAS AVGG. Sacrificial instruments. 1.
4. Obv. ...IVES TETRICVS CAES. Ditto. Rev. ...PVBL. Fig. indistinct. 1.

### CLAUDIUS GOTHICUS.

1. Obv. IMP. CLAVDIVS AVG. Head radiated, looking to right. Rev. FIDES EXERCI. Female figure with two standards. 1.
2. Obv. ditto. Rev. ditto; XI in right field. 2.
3. Obv. ditto. Rev. VIRTVS AVG. Mars with spear and shield; B in right field. 2.
4. Obv. ditto. Rev. FELICITAS AVG. Female figure with cornucopia in left hand, and caduceus in right. 2.
5. Obv. ditto. Rev. PROVIDENT AVG. Providence standing; c in right field. 2.



6. Obv. ditto. Rev. ditto; XII in right field. 1.
7. Obv. ditto. Rev. LAETITIA AVG. Female figure; rudder in left hand, garland in right; II in upper part of the right field. 2.
8. Obv. ditto. Rev. LAETITIA AVG. Female figure; cornucopia in left hand, garland in right; I in right field. 1.
9. Obv. ditto. Rev. ANNONA AVG. Female figure; cornucopia in left hand, ears of corn (?) in right; A in right field. 3.
10. Obv. ditto. Rev. SPES AVG. Hope standing. 1.
11. Obv. ditto. Rev. ditto (?); X in right field. 1.
12. Obv. ditto. Rev. PATER...SPP. The emperor with globe and hasta; A in right field. 2.
13. Obv. ditto. Rev. FORTUNA REDUX. Fortune with cornucopia and rudder. 2.
14. Obv. ditto. Rev. GENIUS AVG. (indistinct). Male fig. standing. 1.
15. Obv. ditto. Rev. MARTI PACIFERO. Mars running to left, with palm-branch in right hand; X in right field. 1.
16. Obv. ditto. Rev. ...ILITVM. Female figure with two standards. 1.
17. Obv. ditto. Rev. IMP C CLAVDIVS AVG. Rev. MARS VLTOR. Mars with trophy and spear. 2.
18. Obv. ditto. Rev. IOVI VICTORI. Jupiter with spear and thunder-bolt. 1.
19. Obv. ditto. Rev. ditto; N in right field. 1.
20. Obv. ditto. Rev. SALVS AVG. Hygeia with altar and serpent. 2.
21. Obv. ditto. Rev. SPES PVBLICA. Hope standing (three types). 3.
22. Obv. ditto. Rev. VIRTVS AVG. Valour with spear in left hand and laurel-branch in right. 2.
23. Obv. ditto. Rev. ditto. Same figure; P in left field. 1.
24. Obv. ditto. Rev. AEQVITAS AVG. Equity standing with scales. 2.
25. Obv. ditto. Rev. GENIUS EXERC. Figure with garland and cornucopia. 2.
26. Obv. ditto. Rev. IOVI STATORI. Jupiter with spear and thunder-bolt. 2.
27. Obv. ditto. Rev. VICTORIA AVG. Victory running to right, with garland and laurel-branch. 1.
28. Obv. ditto. Rev. ditto. Victory standing with ditto (two types). 2.
29. Obv. ditto. Rev. ditto; N in left field. 1.
30. IMP CLAVDIVS PF AVG. Rev. PAX AVG. Fig. of Peace; T in exergue. 2.
31. Obv. ditto. Rev. PAX AVGVSTI. Peace with wand and olive or palm-branch; II in left field. 1.
32. Obv. ditto. Rev. FIDES MILITVM. Female figure with two standards; S in exergue.
33. Obv. ditto. Rev. ditto. Soldier with two standards; E in right field. 1.
34. DIVO CLAVDIO. Ditto. Rev. CONSOCRATIO. Altar. 5.
35. Obv. ditto. Rev. ditto. Eagle (two types). 3.

## QUINTILLUS.

1. Obv. IMP CM AVR CL QVINTILLVS AVG. Head radiated, looking to right.  
Rev. PAX AVGVSTI. Figure of Peace. 1.
2. Obv. ditto. Rev. SECVRIT AVG. Female leaning on a column, holding a spear; XI in right field. 1.
3. Obv. ditto. Rev. ditto. Same figure; and XI in right field, but diagonally 1.
4. Obv. ditto. Rev. MARTI PACIF. Mars with olive-branch. 2.
5. Obv. ditto. Rev. PROVIDENT AVG. Providence standing; 6 in right field. 3.
6. Obv. ditto. Rev. FIDES MILITVM. Female figure with two standards; VI or XI diagonally in right field. 1.
7. Obv. ditto. Rev. FORTVNA REDVX. Fortune standing with cornucopia and rudder; Z in exergue. 1."

Mr. E. Levien also read the following communication from the Rev. E. Kell on an urn found at Clime Down, Hants :

"I beg to communicate the discovery of an ancient urn, of a pleasing pattern, by Dr. E. L. H. Fox of Broughton, near Stockbridge. That gentleman having heard that a small tumulus had been opened December 31st, 1868, at Clime Down, nearly midway between Winterslow Hut and Middle Wallop, Hants (not far from the Wallop and Salisbury road), examined the spot a few days after. Two human skeletons had been dug out, portions of which had been removed by Mr. Richard Pyle, the occupier of the soil; but Dr. Fox was fortunate enough to find in the earth many fragments which had been overlooked. They consisted of a number of bones, and fragments of bones, of at least two different human skeletons (a male and female), with head and face, arm, and leg. They had a very bad anterior cerebral development, almost like an ape's. The skull was about a quarter of an inch thick, the male skeleton having very high thigh-bones and foot-bones, ribs, and hip-bones, fragments, etc. All of these were unburnt, and the majority were at once recognised as undoubtedly human bones. These remains were three feet below the surface, the skulls pointing to the east. Dr. Fox also found the antlers of a stag (the part which is attached to the head) and fragments of pottery belonging to an urn of a reddish brown colour. These he kindly sent to me for examination. The urn was about a quarter of an inch in thickness, and well baked; and on measuring the curves of the fragments of the vessel, and arranging them, I found that it was nearly five inches and a half high, varying in breadth from four inches to nearly five inches and a half; and the inner surface is quite smooth. The outer side is marked with regular lines, parallel, which consist of short indentations, assuming a zigzag ornament at the top and bottom of the vessel. Three bands of these indentations sur-

round the body of the urn. There is no doubt that it is a British drinking vessel."

Lord Boston, V.P., transmitted a miniature of Henrietta Crofts, Duchess of Bolton, painted on an oval plaque of copper, three inches and a quarter by two inches and eight-twelfths, by (it is believed) Sir Godfrey Kneller. This charming lady is represented full-faced, of fair complexion, with large blue eyes which seem to return the gaze of the beholder. The powdered hair is dressed high above the forehead, with a slight depression in the centre, and a long lock resting on the left shoulder. A good portion of the bosom is exposed, the blue dress being so arranged as to shew the white chemisette, upheld in the middle by a blue ribbon passing over the left shoulder. It is important to note that the noble owner of this valuable miniature purchased it in Italy along with the portraits of James Duke of Monmouth, King James II, and Clementina Sobieski, already described in this *Journal* (xxi, 351-5), and which are conjectured to have belonged to Cardinal York, who died at Rome in 1807.

At Hampton Court is a fine portrait of Henrietta Duchess of Bolton, by Sir Godfrey Kneller, of which there is a mezzotinto engraving by John Smith. Henrietta Crofts was the natural child of James Duke of Monmouth by Eleanor, daughter of Sir Robert Needham, Knight. In 1697, at Dublin, she became the third wife of the distinguished loyalist, Charles Powlet, sixth Marquis of Winchester and first Duke of Bolton, who died in 1699. The Duchess died in 1730.

Mr. J. W. Baily exhibited the following objects:—A bronze three-legged canldron with side-ears,  $8\frac{3}{4}$  ins. high,  $7\frac{1}{8}$  ins. longest diameter; of the shape and height of one figured in the *Journal*, vol. xvii, plate 20, fig. 2. From an excavation at the south end of Wood-street, Cheap-side, July 1868.

The four following objects from one and the same excavation, about 18 ft. deep, in Finsbury:—a very neatly made bronze three-legged pot, with side-ears similar to the above,  $2\frac{1}{4}$  ins. high,  $1\frac{3}{4}$  ins. diameter; probably Roman, and a toy. An earthen *bromius*, or wine-jug, with handle, also probably Roman, 4 ins. high,  $2\frac{7}{8}$  diameter, tapering to  $1\frac{5}{8}$  at the mouth. An iron axe-head of peculiar form, having the lower part of the socket bigger than the upper, with spike: total length,  $8\frac{1}{2}$  ins.; breadth of edge,  $4\frac{1}{4}$ . A small Roman glass bottle, or lachrymatory,  $1\frac{1}{8}$  ins. high: the body is flattened, so as to be four-sided rather than globular.

The three following unglazed earthen vessels, probably Roman: one,  $4\frac{1}{2}$  ins. high,  $2\frac{1}{4}$  diameter, tapering to  $1\frac{5}{8}$  at the mouth; from Monkwell-street, October 1868. One of somewhat conical form, and slightly bell-mouthed,  $4\frac{1}{2}$  ins. high,  $2\frac{3}{8}$  diameter at bottom; from Lime-street, February 1869. One with wide bell-mouth,  $6\frac{1}{2}$  ins. high,  $4\frac{1}{4}$  diameter

of body and mouth; from excavation at north end of Shoe-lane, for works in connexion with Holborn Viaduct.

A bone whistle, Roman. Fragment (the lower half) of a cannette, ornamented in relief with three scenes from the life of Samson, each labelled with an inscription: the slaying of the lion [*Samson bricht den Leven Bok*]; the carrying away of the gates of Gaza [*Ṛsmas*]; and the treachery of Delilah [*Dalila bedregt Samsem 13*].

Mr. W. H. Black pointed out the fact that the letters *Ṛsmas* were an example of a reversed inscription, being those of the word *Samson*.

Mr. W. Sparrow Simpson said that these reversed inscriptions were not uncommonly found among the Roman Samian ware stamps.

Mr. Cato exhibited some Roman knives, nails, and a horse-bit, illustrative of Mr. Baily's remarks upon Roman ironwork. They were found on the site of the Union Bank, east of St. Mildred's Court, in the Poultry.

Dr. Kendrick exhibited a tin case which formerly contained the ancient parchment list of the copyhold tenants of the township of Farnworth, near Warrington, Lancashire, which, though only about 4 ins. in width, measured several yards in length. This MS., with other court-rolls, was stolen and destroyed a few years back, so that much valuable information regarding the locality is for ever lost. The case is  $9\frac{1}{2}$  inches high, and consists of a base 8 inches square and  $1\frac{1}{2}$  thick, supported on four low feet, which was once provided with a drawer  $4\frac{1}{4}$  inches wide. From the centre rises a tube about 4 inches diameter, which held the roll, and on which is a well painted scene of rocks, tree, etc., and a bear with collar and chain, led by its ward dressed somewhat in the sporting style of the last century, with black hat, white collar and cravat, red waistcoat, green coat with outside flap-covered pockets, leather breeches, white gaiters, and black shoes. In this curious picture we see the "town-bear" of Farnworth, which within the memory of man was kept in a miserable back yard, and whose visits to Warrington are still faintly recollected by Dr. Kendrick.

Mr. W. H. Black remarked that the tin cylinder was made after the pattern of the ancient Roman *scrinium*; and that as court-rolls were longer and broader, it had not been made for these, but that it had probably been made for holding a rental.

Mr. H. Syer Cuming read the following remarks on bears and bear-wards:

"The bear seems to have been a favourite with the Romans from an early period, for we learn from Pliny that in the first century before Christ one hundred Numidian bears appeared in the public games given by Domitius Ænobarbus during his ædileship; and in a mortuary chamber in the Street of Tombs at Pompeii is a sculptured representation of a fight between a bear and a gladiator equipped like a Spanish

matador with sword and veil. The bear was certainly one of the creatures which the *mansuetarius* tamed and taught to perform various tricks, and some of his feats are exhibited on lamps and other ancient objects.

“The *arh*, as the Britons called the bear, was once a native of this country; and a reference to Strutt’s *Sports and Pastimes* will shew that the *ursarius*, bear-ward or bear-herd, as he was also designated, was a well-known character here as far back as the tenth century; and we gather from Fitzstephen’s account of the Londoners of the reign of Henry II that they were vastly fond of bear-baiting. It is believed that Southwark was the first locality, near the metropolis, where permanent bear-gardens were established; but the exact date of their opening is unknown. The ancient tavern called the ‘Bear at the Bridge-foot,’ no doubt owed its sign to its proximity to the Bankside *arenæ*. In the second half of the seventeenth century there were like places of amusement in Tothill Fields, Westminster, and at Hockley-in-the-Hole near Clerkenwell Green. Gay, in his *Trivia* (b. ii, 405-12), thus alludes to the latter resort of the idle and dissolute :

“‘Experienc’d men, inur’d to city ways,  
Need not the calendar to count their days.  
When through the town, with slow and solemn air,  
Led by the nostril, walks the muzzled bear.  
Behind him moves, majestically dull,  
The pride of Hockley Hole, the surly bull.  
Learn hence the periods of the week to name,—  
Mondays and Thursdays are the days of game.’

“Some of the old ‘game bears’ were distinguished by special names. One called ‘Sackerson,’ which belonged to Paris Garden, Bankside, has gained an enduring celebrity by its being spoken of by Master Slen-der in Shakespeare’s *Merry Wives of Windsor* (i, 1); and it, together with ‘Harry Hunks,’ is referred to by Sir John Davys in his *Epigrams* (*in Publium*):

“‘Publius, student at the common law,  
Oft leaves his books, and for his recreation  
To Paris Garden doth himself withdraw,  
Where he is ravish’d with such delectation,  
As down amongst the bears and dogs he goes,  
Where, whilst he skipping cries, ‘To head! to head!’  
His satin doublet and his velvet hose  
Are all with spittle from above bespread.  
Then is he like his father’s country hall,  
Stinking with dogges, and mated all with hawks.  
And rightly, too, on him this fiith doth fall,  
Which for such filthy sports his books forsakes;  
Leaving old Plowden, Dyer, and Brooke alone,  
To see old ‘Harry Hunks’ and ‘Sacarson.’



The Duke of Newcastle, in his comedy of *The Humorous Lovers*, has preserved for us the name of another 'famous bear' 'Tom of Lincoln.'<sup>1</sup>

"The Page in Ben Jonson's comedy of *The Silent Woman*, describes a bear-ward, 'with the dogs of some four parishes,' as having 'cried his games under Master Morose's window, till he was sent crying away, with his head made a most bleeding spectacle, to the multitude.' And it was a common practice with this class of persons to not simply cry their games, but parade the bear and baiting dogs about the streets.

Old Ursa sometimes got the better of his ward, as did the Russian bear in *Hudibros* (c. ii, p. 1, l. 900), who, we are told,

"Laid about him, till his nose  
From thrall of ring and cord broke loose.  
Soon as he felt himself enlarg'd,  
Through thickest of his foes he charg'd,  
And made way thro' the amazed crew,—  
Some he o'er-ran, and some o'erthrew."

"The pencil of Hogarth has given us an excellent representation of a bear and its ward, with the blind fiddler who enlivened the performance with the 'sweet strains' of his instrument.

"When masquerades were the *ton*, the dancing bear was not unfrequently seen among the gay and motley assembly: and the late J. P. Neal, the artist, used to tell with delight of the terror and dismay he created as a bear, when accompanied by a friend named Hanson, who acted the part of ward.

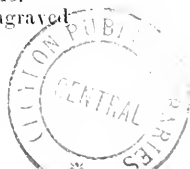
"Poor Bruin had for a long period ceased to be numbered among the regular street-sights of London; but within the last few months, a dancing bear has made its *début* in the metropolis, and has attracted crowds of admiring *gamins* to its Terpsichorean feats.

"Though we get these and other like scattered glimpses of the bear and its keeper, the full history of 'man and beast' is yet to be written, and the painted cylinder contributed by Dr. Kendrick would form an apt, curious, and valuable illustration to the subject."<sup>2</sup>

Mr. G. G. Adams, F.S.A., exhibited some bronze statuettes of the Emperors Tiberius and Nero, with some examples of Florentine and other bronzes, and read a paper upon "Bronzes, their Casting and Colouring," which is printed at pp. 145-148, *ante*.

<sup>1</sup> Sir Ashton Lever possessed a very fine specimen of the *Ursus Arctos*, whose neck had felt the weight of collar and chain, but when stuffed, was set upon its haunches as a "bear and ragged staff." It formed lot 2800 at the sale of the Leverian Museum in 1806, and is now in the Cuming Collection. A German drinking cup, in the form of a chained bear holding a staff, is engraved in Marryat's *History of Pottery and Porcelain*, edit. 1850, p. 45.

<sup>2</sup> A German steel plaque, of the first half of the sixteenth century, engraved with a bear hunt, is described in this *Journal*, xvi, 317.



Mr. Cato exhibited specimens of Roman iron found in London, as bearing upon the discussion which occurred after the exhibition of some ancient posts, planking, and iron nails from Southwark by Mr. Baily (see *ante*, pp. 79-81), when Mr. E. Roberts expressed his doubts as to the possible endurance to the present time, and in such good condition, of iron of early Roman manufacture found in the subsoil of London and its neighbourhood.

Mr. Cato now said that he expressly guarded himself from being supposed to give any opinion whatever as to the precise age when, or the purposes for which, the newly-discovered works illustrated by Mr. Baily's specimens were originally constructed. On former occasions, he had not endorsed the theories of others in respect to alleged "*lake dwellings*" in Southwark, or on the course of the Wallbrook; so now he would require much better proof than had yet been given of the high antiquity of these nails, planks, and posts. He would observe, however, that Roman iron and steel-work found in London is of the most enduring nature, and in that respect is superior to the work of other and more recent times; and that was all that his own few specimens were intended to prove. They were—

1. Roman knife-blade, from the Thames at Queenhithe, on the 19th of November, 1866 (compare *Journal*, 1847, p. 97, centre fig. of cut 1). This is preserved as perfectly as if made of bronze.

2. A similar knife, with bone handle complete, from the Thames at Southwark, in March, 1865. The cutting edge of this blade is slightly corroded.

3. A knife, with bone handle and iron loop, from site of the New Auction Mart, Tokenhouse Yard, Lothbury, 1865. Total length, 5 in. and eleven-sixteenths. A very small example, and well preserved throughout (compare C. Roach Smith's Catalogue, p. 72, No. 325).

4. The haft of a much larger specimen, in which, instead of the bone being riveted to the iron, the "tang" runs through a four-sided bone, and is then curled and beaten into a stout loop. Moorfields, March, 1866.

5. A very elegantly formed knife or surgical instrument, Fenchurch Street, 13th of June, 1866. Total length,  $6\frac{1}{4}$  in. The handle and loop are of the same piece as the blade, and the loop is ornamental in form. Mr. Cato has also the delicate blade of a similar instrument, equally well preserved, from the Tokenhouse Yard pit.

6. Three four-sided nails, with *flat* round heads,  $5\frac{1}{4}$  in.,  $3\frac{3}{8}$  in., and  $2\frac{1}{2}$  in. long. From foundations for the Union Bank of London, just east of St. Mildred's Church in the Poultry, October, 1866. These nails were in company with iron styli, Samian pottery, bronze spoons, and other Roman relics.

7. One of two horse-bits of iron discovered at the same time and

place. The edges of the above nails and of these bits are as sharp as when they first left the anvil.

8. Two nails, with thin, lozenge-shaped, clinching plates, but with shorter stems and larger heads than Mr. Baily's examples. The longest stem,  $1\frac{1}{2}$  in. These two examples resemble one engraved by Professor Worsaae, in his *Nordiske Oldsager*, p. 115, fig. 178. They are probably Saxon, and were found in Clement's Lane in 1865.

9. For comparison, Mr. Cato again laid on the table two of the Southwark nails.

#### 10TH OF MARCH.

REV. W. SPARROW SIMPSON, M.A., F.S.A., V.P., IN THE CHAIR.

The election of the following members was announced:—

Kenneth Ffarington Bellairs, Esq., 3, Danes Inn, Strand, W.C.

Henry D. Davenport, Esq., Ealing, Middlesex, W.

Frederick William Cosens, Esq., Clapham Park, S.

John Gurner Marshall, Esq., King's Road, Clapham Park, S.

Thanks were returned to the *Council of the East India Association* for *Journal*, vol. iii, No. 1, 1869, and to J. B. Greenshields, Esq., for *Cast of the head-cross from Milltown, Lesmahagow* (see *Journal*, vol. xxiii, p. 207.)

Mr. Watling exhibited drawings of porches and doors of the churches at Stoven, Kelsall, Sotterby, and Hemingstone, in the county of Suffolk.

Mr. Baily exhibited an iron spur, *temp.* Edward IV,  $10\frac{1}{2}$  in. in length; and a dagger-blade, *temp.* Edward III, ornamented with gold damascene work, from the Thames Embankment, opposite the gas-works.

The Rev. E. C. Alston, M.A., exhibited two signet-rings of brass discovered at Dennington, Suffolk. The earliest is of the close of the fifteenth century, and has its bezel engraved with the letter I, flanked by palm-leaves, and ensigned with an open crown or coronet, in the same manner as the same initial is displayed on a seal of the East Anglican family of Colby, given in this *Journal* (vi, 100). It is curious to note that signet-rings bearing crowned letters are not unfrequently turned up in East Anglia. For two examples, both with crowned R's, reference may be made to Gardner's *History of Dunwich*, and the *Gent. Mag.*, September, 1792, p. 818.

The second ring submitted by Mr. Alston is of the sixteenth century, and displays on its bezel the figure of a dove with expanded wings, holding some object in its beak, and standing on a cask. Mr. Alston states that this device has been regarded as a rebas of the name.

Doweton (dowe being the Suffolk pronunciation of dove<sup>1</sup>). On each shoulder of this ring is engraved a cross-tan, bringing to mind the ring of Mayo, Bishop of Hereford, and the one found near St. Alban's Abbey, described in this *Journal* (xxiv, 393). The tan on these two trinkets may relate to the Fraternity of St. Anthony; but the symbol was, in all probability, cut on the Dennington ring as a charm against erysipelas, or the *scared fire*, for the prevention and cure of which the aid of St. Anthony was evoked, as early as the eleventh century.

A third exhibition by Mr. Alston was an oval medal, in silver, of Prince Rupert, Count Palatine of the Rhine, of the type given in the *Three Hundred and Eighty-four Medals of England*, pl. xiv, fig. 9. On the obverse is a three-quarter bust in armour, the features very like those of the portrait of the prince described in this *Journal* (xx, 333). The reverse bears the arms of the Upper and Lower Palatinate, surmounted by the royal helmet and crest, which divide the initials R. P.

Mr. H. Syer Cuming reminded the members that at the last meeting, Mr. W. H. Black made some highly interesting observations respecting a reversed inscription on a sixteenth century cannette, exhibited by Mr. J. W. Bailly; and in proof that antique pottery occasionally bears retrograde words, Mr. Cuming produced a portion of the upright side of an *acratophorum* of Samian ware, having the name of the *figulus* placed diagonally on its outer surface amid a group of animals, and reading from right to left thus—IMANNIO, the letters being  $4\frac{1}{2}$  ins. high. This fine fragment is said to have been found near the Piets' Wall, but the signum of Cinnami occurs also on Samian ware vessels discovered in London.

Lord Boston, V.P., transmitted two foreign seals of great interest, purchased some years since at Brussels. They are both vesica-shaped, of fine brass, and elegant design. The smallest is 2 in. in height, and dates from the beginning of the fourteenth century. It displays the standing effigy of a lady, habited in a tight-fitting gown, which falls in folds over her feet. She holds in her right hand what seems to be the leg of a bird, and on her left hand sits a falcon or hawk. On either side the figure is a heater shield; the dexter charged with *chequ<sup>é</sup>*; the sinister, apparently, with two *brands* within a *bordure*. Legend—+s' ISABEL' FILLE IADIS AV CAMBREL' DE FLAND, *i. e.*, "Seal of Isabel, late daughter of the Chamberlain of Flanders"—a formula so remarkable, that especial attention should be directed to it, for it seems to imply that marriage annulled, as it were, the relationship with the father, or that the matrix was cut after the death of the lady. The second seal is of the middle of the fourteenth century, and measures

<sup>1</sup> The Dove or Dove family, of Surrey, have for arms—Per chevron *azure* and *vert*. 3 doves volant *argent*; and the Scottish family of Dowie bear for crest a dove volant, holding in its beak an olive-branch *proper*.

nearly 3 in. in height. It bears the effigy of a lady, with a falcon or hawk on her left hand, standing beneath a light and elegant canopy, suspended on each side of which, by a *guige* or strap, is a heater-shield; the dexter charged with a *heart* (?), the sinister with a *bend*. Legend—S. MARIE DE ROIA DNE : DE. SCO : VENANTIO, "Seal of Maria de Roia, Mistress of St. Venant" (*Pas de Calais*). This was probably the seal of the lady of the manor, for the effigy is evidently in a secular dress.

Mr. H. Syer Cuming remarked that the curious signets now exhibited by Lord Boston negatived the common idea that the vesica form was alone used by ecclesiastics; the fact being that ladies of high rank employed pointed oval seals as early as the twelfth century, as is proved by that of Isabel, Countess of Gloucester, first wife of King John. This royal personage, like the continental dames, bears a hawk on her left hand, as may be seen by an engraving of her signet, given in the *Gent. Mag.*, December, 1840, p. 602.

Mr. Cuming read the following paper

ON THE BRANKS, OR SCOLD'S BRIDLE, FORMERLY BELONGING TO THE  
TOWNSHIP OF FARNWORTH, LANCASHIRE, NOW IN THE COLLECTION  
OF JAMES KENDRICK, Esq., M.D.

It is declared in a satire printed in 1678, and entitled, *Poor Robin's True Character of a Scoll*, that—"A burr about the moon is not half so certain a presage of a tempest at sea, as her brow is of a storm on land. And though laurel, hawthorn, and sealskin are held preservatives against thunder, magick has not yet been able to finde any amulet so sovereign as to still her ravings." And the old proverb says—

"A smoky house and a scolding wife  
Are two of the greatest plagues in life.  
The first may be cured, t' other ne'er can,  
For 'tis past the power of mortal man."

But in spite of these desponding affirmations of impotency, there were, in past times, men of stout hearts and hopeful spirits, who did their best to invent remedies whereby the boldest virago could be tamed, and her rebellious tongue brought into subjection. Who has not heard of the *tumbrel*, the *cucking-stool*, and the *branks*, that trio of terrors, so bitterly hated by the fair brawlers of old; but how few, in our day, have ever set eyes on either of these correctives.

The tumbrel (*or tumbrella*, as it is called in law Latin) was a low cart, in which the unhappy culprit was paraded about, exposed to all the flouts and gibes of the mocking crowds.<sup>1</sup> The cucking-stool (*ca-thedra stercoris*) was for the purpose of giving the lady a refreshing dip into pond or river, hence the name became corrupted into ducking-

<sup>1</sup> The tumbrel is of classic antiquity, and a chained captive borne on one is shown on the columns of Antoine.

stool.<sup>1</sup> And the branks or bridle was a species of iron gag, which held down the unruly member, and compelled the wearer to utter her curses mentally, and not by word of mouth. It is uncertain when this last delectable item came into fashion, but there is ample proof that it was used in Scotland as early as the sixteenth century. Dr. Plott, in his *History of Staffordshire*, 1686, has given such a charming account of the virtues and excellences of this instrument, that it would be unpardonable not to introduce his words on the present occasion. He tells us—"They have a peccidial artifice at New Castle and Walsall, for correcting of scolds, which it does, too, so effectually, and so very safely, that I look upon it as much to be preferr'd to the cucking-stoole, which not only endangers the health of the party, but also gives the tongue liberty 'twixt every dipp, to neither of which this is at all lyable, it being such a bridle for the tongue as not only quite deprives them of speech, but brings shame for the transgression, and humility thereupon, before it is taken off. This bridle being put upon an offender, by order of the magistrate, and fastened behind with a pad-lock, she is led round the towne by an officer, to her shame, nor is it taken off till the party begins to show all external signes imaginable of humiliation and amendment." Dr. Plott gives an engraving of the Newcastle branks, on account of its "*being an instrument scarce heard of, much less seen,*" and by which we find that it bore a strong family resemblance to the example from Lancashire kindly submitted by Dr. Kendrick, and which it is the special object of this paper to describe (see pl. 11). This branks, scold's or gossip's bridle, formerly belonged to the governing body of the township of Farnworth, near Warrington; and the servant of the gentleman who presented it to Dr. Kendrick, states that her grandmother, who was a terrible scold, was forced to wear it; but further than this we have no record of its employment, the old court-rolls of the town having been ruthlessly stolen and destroyed a few years since by a gang of "roughs." It, like most of the other existing examples of the branks, consists of a framework of iron bands, the lowermost, which encircles the neck, having a hinge on either side, and fastens behind with a loop and turn-buckle. From the front of this collar rises a bar, parted below to admit the passage of the offender's head, and hinged above the forehead, the posterior portion being secured down to the back of the neck-ring with a turn-buckle. The flat plate, or gag, is riveted to the collar, and measures  $1\frac{3}{4}$  in. in length and nearly 1 in. in breadth at its rounding extremity. Close to the opening of the neck-ring is a staple, to which a chain of twelve oval links is attached. This is 19 in. in length, and was held by the officer whose duty it was to *beau* the fair one about the neighbourhood of

<sup>1</sup> A representation of the cucking-stool, formerly belonging to the town of Warwick, is given in this *Journal*, iii, 182.







Farnworth, in the same way as Robert Sharp is exhibited in an old print conducting Ann Bridlestone through the town of Newcastle on September 14th, 1649, and regarding which event a notice may be seen in Sykes' *Local Records of Northumberland and Durham*, 1833. This Farnworth branks and chain weigh together just one pound and a half.

There is a slight difference between the bridle under consideration and that engraved by Dr. Plott, which may be worth pointing out,—namely, that whilst the one before us is of an unalterable size, the Newcastle instrument has its posterior bar perforated in two places, so that it can be let out or contracted as necessity may demand, and thus be made to fit the wearer in a comfortable and agreeable manner, be her head large or small.

Examples of the branks are still to be seen in some localities where they were once employed, as at Newcastle, Walsall, Chesterfield, Derbyshire, Lichfield, Macclesfield, and a few other places. There is one specimen in Surrey, which deserves special mention, as on it is graven the following legend and date—

“ Chester presents Walton with a bridle,  
To curb women's tongues that talk so idle. 1633.”

This curious relic is preserved in the vestry of the church of Walton-on-Thames, and was, according to tradition, given to the parish by a gentleman of the neighbourhood named Chester, who had lost a great estate entirely through the mischievous babble of a gossiping female.

Dr. Wilson, in his *Prehistoric Annals of Scotland* (1853, p. 693), has delineated a branks found in 1848 behind the panelling of a room in the ancient mansion of the Earls of Moray, Canongate, Edinburgh, which looks much more like a skeleton helmet than either the Newcastle or Farnworth bridles. In addition to the bar which passes over the head from front to back, there is a second, which spans the head laterally, the two being secured together at top with a knob. Judging from the engraving, the gag must be much larger than it is in either of the specimens just referred to, and consequently must have produced far more pain and inconvenience.

Pennant, in his *Tour in Scotland*, in 1772, when describing his visit to Lougholm, Dumfriesshire, in June, speaks of the practice of there punishing scolds with the branks, of its employment about a month before his arrival, and of how the blood gushed from the sides of the offender's mouth. And it is quite possible that the Scottish branks was in general a much severer implement than that in vogue in South Britain, which so excited the admiration of the learned Dr. Plott.

In the same page with the scold's bridle, Dr. Wilson has given what is termed the *witches branks*, formerly belonging to the parish of Forfar, and stated to have been put on the poor wretches when dragged to execution. It is a simple collar or ring, hinged in three places, and



armed with a powerful tri-cuspid gag of fearful size, which must have inflicted terrible wounds in the tongue and roof and back of the mouth at the same instant. On the collar is punched the word *ANGUS* s' 1561. To the hind part of this fiendish contrivance are attached strong chains, which helped to bind the unhappy victim to the stake, whilst the consuming fires blazed around. This barbarous instrument of torture must no more be classed with the ordinary scold's bridles than can the horrible branks in the Ludlow Museum, referred to by the Rev. G. T. Townshend in this *Journal* (xxiv, 304).

Thank Heaven we hear little now of witches! (save those lovely ones of Lancashire, of whom we can never hear enough); and as to the old race of scolds, they seem to have long since died out, so that the branks, for either hag or termagant, has from necessity grown obsolete and antiquated. But should it ever be our ill-luck to meet with woman whose tongue wags too fast and furious for our peace and comfort, let us try and cure and conquer by means tenfold more potent than either tumbrel, stool, or bridle—with soft and soothing words, and gentle kindness; for truly, most truly, said the accomplished Earl of Rochester—

“ Kindness has resistless charms.

All things else but weakly move ;

Fiercest anger it disarms,

And clips the wings of flying love.

Beauty does the heart invade ;

Kindness can alone persuade :

It gilds the lover's servile chain,

And makes the slave grow pleas'd and vain.”

Mr. Gordon M. Hills read a paper on an archaeological tour in North Wales, which will be found at pp. 135-44 *ante*, and exhibited a plan illustrative of the route taken, and drawings of some of the spots visited. Also a flint arrow-head found at Heltre or Hettre Island, on the river Dee, and fragments of the mortar from the Roman wall near Holyhead church. In reference to the remarks made by Mr. Hills on marks made on stone by sea-weed, Mr. Cuning instanced similar marks at New Grange, which were very peculiar; but they were in all probability artificially sculptured.

#### MARCH 24TH.

THOMAS WRIGHT, ESQ., M.A., F.S.A., V.P., IN THE CHAIR.

The election of the following members was announced:—

Frederick Hindmarsh, Esq., F.R.G.S., F.G.S., Treasurer of the Ethnological Society, 4, New Inn, Strand, and Townsend House, Barkway, Herts.

Samuel Whitfield Dankes, Esq., 7, Whitehall Place.

Richard Moss, Esq., 6, Queen's Road, Clapham Park.

Arthur O'Connor, Esq., 4, Berners Street, Oxford Street.

Mr. J. W. Baily exhibited some objects found at Hillah, the site of ancient Babylon. They consisted of small figures of deities, a torso of Astarte, an oval stone, several signet cylinders, and two terra-cotta tablets.

Mr. E. Levien observed that these ancient relics were most interesting; but as a knowledge of the cuneiform character was confined to a comparatively few scholars, he supposed that none of their members were competent to pronounce an opinion upon them. He was himself unable to decipher the inscriptions; but his friend and colleague, Mr. W. H. Coxe, of the British Museum, a gentleman whose skill in these matters was well known, would no doubt give him some information on the subject, and he hoped to be able to prepare a few notes upon them, which he should be happy to lay before the next meeting.

Mr. E. Roberts, F.S.A., exhibited some pottery exhumed at Cirencester in August, 1868, at the time of the Congress held there.

In anticipation of the visit of the Association, Mr. Bravender had excavated several trenches, nearly 3 ft. deep, across his garden. These trenches were about 2 ft. wide, and in every part at the bottom there was a pavement of tesserae, of about an inch square, of red paste, with some dark borders. From these trenches were taken such large quantities of pottery, mostly broken, as to form a continuous mound about 2 ft. wide and nearly 1 ft. high along the whole length of the excavations.

Mr. Roberts also exhibited a small piece of tessellated pavement from Chedworth Villa.

Mr. H. Watling transmitted a fac-simile, rich in gold and colours, of the effigy of St. Thomas on the chancel-screen of Southwold church, Suffolk. The apostle wears a green mantle lined with crimson, beneath which is a robe of gold brocade. He supports with his right hand an open book; with his left a golden spear, emblematic of the weapon thrust through his body by the Indians at Melapore, on the coast of Coromandel.

With the foregoing were also exhibited the following tinted tracings, the two first being from the same screen:—

1. St. Philip. The richly-bordered mantle is closed at the neck with an elegant morse, and the under garment is of gorgeous brocade. The saint holds in his right hand a cross, the instrument of his martyrdom in Phrygia, and in his left a basket with loaves, in allusion to the bread wherewith the five thousand were fed. (John vi, 5-7.)

2. St. Andrew. This saint has a crimson mantle lined with green, under a robe of gold brocade. The right hand rests on an X-shaped cross of squared timber, and the left holds a closed book. The nimbi

of all the apostles on the Southwold chancel-screen are very elaborate.<sup>1</sup>

3. The prophet Baruch, from the screen in the south aisle of Southwold church. He wears a red skull-cap, green mantle, and golden under-garment. From his girdle depends a purse, and he rests his left hand on a singular echinated club.

4. Effigy inscribed "Thrones" (*Thrones*), from the Choir of Angels in Southwold church. The head-dress of this figure may be described as a coronet surrounding a low mitre, between the clefts of which rises a finial-like ornament terminating in a foliated cross. The richly-engraved golden corslet has decorated runlets at the shoulders, and the two hands support a little Gothic tower. The naked feet of the figure stand on the greensward. No seat is introduced.

Mr. H. Syer Cuming remarked that according to St. Dionysius the Areopagite, the first division of the Heavenly Host consists of the councillors of the Almighty, which are subdivided into three orders, denominated Seraphim, Cherubim, and Thrones. In the church of Ivirôn at Mount Athos, the Thrones are depicted as a flaming wheel with four spreading wings full of eyes, and an angel's head rising from the lower part towards the centre. This Greek painting, in some degree, gives form to the words of the prophet Daniel (vii, 9), who describes the Divine Throne as "like the fiery flame and his wheels as burning fire." Western art developed the human form to full proportions in the representations of the Thrones, as is evidenced by the rood-screens at Southwold, Suffolk, and Barton Turf, Norfolk; in the latter instance, the effigy carries the heavenly seat, and a pair of golden scales.

There was a choir of angels formerly in the windows of Mellis Church, Suffolk, of which some remains may still be seen; but the most famous series in glass is that in the chapel of New College, Oxford, where the "*Thronos*" appears as a feathered angel with up-raised hands, the brow encircled by a cruciferous diadem, and standing before the celestial seat.

Mr. H. Syer Cuming stated that he had examined the sea-weed met with by Mr. Gordon Hills on the rocks on the coast of North Wales (see p. 137 *ante*), and determined it to be a small example of the common bladdery fucus (*fucus vesiculosus*, Linn.), in which opinion he was confirmed by Mr. Charles Johnson, the learned professor of botany at Guy's Hospital. The following quaint account of this plant is given in Gerard's *Herball*. The author, after speaking of "oister-weed," goes on to say—"There is also another sort of sea-weed found upon

<sup>1</sup> For remarks on the Southwold screen, see *Journal*, xvi, p. 352, where the paintings are assigned to *circa* 1460. For notices of the effigies of St. Bartholomew, St. James the Great, and St. John the Evangelist, see *Journal*, xxiv, pp. 271-2.

the drowned rockes, which are naked and bare of water at every tide. This sea-weed groweth unto the rocke, fastened unto the same at one end, being a soft herby plant, very slipperie, insomuch that it is a hard matter to stand upon it without falling. It rampeth far abroad, and here and there is set with certaine puffed-up tubercules or bladders, full of winde, which giveth a cracke when it is broken: the leafe itselfe doth somewhat resemble the oken leafe, whereof it tooke his name *Quercus marinus*, the sea oke: of some, wracke, and crow-gall. His use in physicke hath not beene set forth, and therefore this bare description may suffice." The sea-wrack has some claim on the attention of the archaeologist, for from it was wont to be obtained the impure carbonate of soda known as *kelp*, once so extensively used in the manufacture of glass, but now scarcely heard of. It has been suggested that this marine plant may have been one of the agents employed in the construction of the so-called *vitrified forts* upon the shores and islands of Scotland.

The Rev. W. Sparrow Simpson, M.A., F.S.A., V.P., exhibited and read the following remarks upon some

#### RUSO-GREEK PORTABLE ICONS.

It is now about two years since I ventured to call the attention of the Association to a subject which had, up to that time, received little or no notice in their *Journal*; that, namely, of the portable icons in use in the Russo-Greek Church. These objects had become not unfamiliar to us since the Russian war, the English soldiers having brought home, amongst the spoils of the campaign, many examples of the brass icons suspended in the cottages of the peasantry, or worn about the persons of those who fell in the terrible slaughter. Some apology is needed, I fear, for recurring so soon to the same subject. My excuse must be, that in the interval of time that has elapsed since my last paper (read on the 27th of March, 1867, and printed in the *Journal* for that year, pp. 113-23), my collection of these icons has received many additions, some of which appear to me to be of sufficient interest to be exhibited to the associates. Twenty-seven examples are now submitted, all from my own collection. None of these were exhibited on the previous occasion.

It may be well to state that, in the translation of the Slavonic inscriptions,—and, indeed, in the identification of many of the subjects represented by the icons,—I have again had the kind assistance of the Rev. Basil Popoff of the Russian embassy, to whose large acquaintance with Russo-Greek religious antiquities, and to whose ready courtesy in imparting information on the subject, I must once more, as I do most gratefully, acknowledge my obligations.

It is quite unnecessary to repeat the information contained in my

previous paper; and it will conduce to clearness and to brevity if I confine myself to a description, classified according to the arrangement adopted in that paper, of the objects now laid upon the table.

No. 1 is a finer example than any that I have yet exhibited. It is a portable icon having four leaves, and measuring, when folded up,  $6\frac{1}{2}$  ins. in height by  $\frac{1}{4}$  ins. in width. When the leaves are unfolded, the four tablets together are about 15 ins. in width. Each of these leaves may be described as a quadrangular plate, with an ogee-formed addition at the upper side. This higher portion of each leaf contains, in each case, a complete subject; whilst the quadrangular portion is divided *quarterly*, as a herald would say, and comprises four subjects. In enumerating these subjects I shall take the upper portion of each leaf first, and then, in their heraldic order, the subjects in the four quarters below. It is rarely that one finds so many subjects depicted in a single brass icon, and therefore it may be well to enumerate them in detail, as a contribution towards forming a list of the subjects usually to be found on triptychs, diptychs, or on single plaques.

Leaf No. I.—1, the crucifixion of our Lord; 2, the annunciation; 3, the nativity of our Lord; 4, the birth of the Virgin Mary; 5, the presentation in the Temple. Leaf No. II.—1, the Holy Trinity; 2, the purification; 3, the baptism of our Lord; 4, the transfiguration; 5, the entry into Jerusalem. Leaf No. III.—1, the elevation of the cross; 2, the resurrection and delivery of souls from Hades; 3, the ascension; 4, the Holy Trinity; 5, the assumption of the Virgin Mary. Leaf No. IV.—1, “icon of the praise of the holy Mother of God”; 2-5, special, local icons not yet identified.

Above the first representation of the Holy Trinity are the words, taken from the Creed, “He ascended into Heaven, and sitteth on the right hand of the Father.” In the somewhat rare subject of the elevation of the cross, the patriarch Zosimus occupies the centre, holding the cross above his head; on each side stands an attendant, and beyond these are Constantine and Helena. On occasion of the annual recurrence of this festival, the officiating priest enters the sanctuary, and comes forth into the church, bearing upon his head a cross, which is then placed upon a small table for the salutations of the congregation. When the four leaves of this icon are closed, the uppermost plate is seen to be ornamented with a representation of the instruments of the crucifixion. Above the cross the words, “King of Glory”; below the transverse beam, “IC . Son of God . XC.” Beside the spear, the letter K, the initial of the Slavonic word signifying a lance; beside the reed, a T, the initial of its Slavonic name. In the background are represented the walls and towers of Jerusalem. Over all, in an oval panel, the Slavonic inscription, “To thy cross, O Lord, we bow down, and thy holy resurrection we glorify.” In base, the word *nika*.

As there are about fifty-four special icons, it will hardly be matter of surprise that I have not been able to localise those of the last leaf of this folding tablet; but I am informed that there are some *Transactions* of a society of lovers of Russian antiquities which may possibly throw some light upon this obscure subject.

No. 2 is a fine example of the crucifix, of which a small specimen was exhibited, class vii, No. 27, of my former communication. It is a plate, 9 ins. high by 6 ins. in width, of very careful execution; the depressed parts filled in with a rich blue enamel. At the risk of repeating what was said of the smaller example, I must describe this much more important specimen. The figure of the crucified Saviour is, of course, the most prominent object; the head inclines to the right side, and is surrounded by a cruciform nimbus bearing the words *ѿ ѿ*; the feet rest upon the *scabellum*. At the top of the plate is the *veronica*, the head surrounded by a similarly inscribed nimbus; and beneath it, in Slavonic, the inscription, "Icon not made with hands." Immediately below the *veronica* two winged figures, and the inscription, "Angels of the Lord"; on a label attached to the cross, above the Saviour's head, the sacred monograms,  $\overline{\text{IC}} \cdot \overline{\text{XC}}$ ; on either side of the head, but above the transverse beam of the cross, the words "Son of God"; at each extremity of the transverse beam a circle with a human face, inscribed respectively "Sun" and "Moon." Running across the plate, and below the beam, the inscription already printed above, "To thy cross, O Lord," etc. On either side of the cross, the lance and reed, with the letters K and T, the initials of their Slavonic names. On the dexter side are represented S. Martha and the Virgin Mother, over whose head is the monogram,  $\overline{\text{MP}} \overline{\text{OS}}$ ; on the sinister, S. John and S. Longinus; above the *scabellum*, *и-ка*; and in base, the letters  $\gamma, \alpha$ , for Golgotha, with a representation of a skull. The walls and towers of Jerusalem are depicted in the background. On the base of the cross, below the *scabellum*, are four Slavonic letters, whose significance I cannot discover.

It will be observed that S. Martha is represented, with the Virgin Mary, on the dexter side of the cross, a position more frequently assigned in Greek art to S. Mary Magdalene. I am informed, however, that when a private person desires one of these portable icons to be designed for his own use, it is not unusual for him to direct that his own patron saint should be depicted upon the plate.

No. 3 is the upper portion of a large icon, much damaged by fire. It is, indeed, a relic brought from Inkerman. It exhibits the *veronica*, the accompanying angels, and the same inscriptions as those already transcribed in the account of No. 2.

Nos. 4 and 5 belong to class No. I of my former paper. The former represents St. Nicholas of Mojaysk, holding a sword in his right hand,

and a church in his left; the latter is a well executed figure of St. John Evangelist, who is represented seated in a chair, his left arm resting on a table. The head of the eagle, his usual symbol, appears upon his left hand, surrounded with a nimbus. On either side of the head is a tablet, inscribed respectively, "Icon of the holy," "John the Theologos." Above, in what I have previously called the crest of the icon, is a half figure of the Lord appearing in the clouds, with the sacred monogram in Greek letters, and the Slavonic inscription, "King of Glory."

Nos. 6-11 belong to class II, and do not require any very lengthened description. Nos. 6 and 7 are duplicates; the large central figure is St. Tichon. No. 8 appears to be decidedly older than its companions, and the crest, in this instance alone, is not the *sudarium*, but a rose. The central plate is cut into two parts, by a band running horizontally across it; in the upper division are three figures,—in the centre, the Saviour seated on a throne, his right hand raised, his left holding an open book, whilst St. Mary and St. John stand on either side. In the lower division are busts, representing the four doctors of the church. Each of the folding plates is divided into three compartments horizontally, each compartment containing two busts; beneath the busts, the Slavonic names of the saints represented. These are, on the dexter plate—1. SS. Peter and Michael; 2. SS. George and Basil; 3. SS. Peter and John; and on the sinister plate—1. SS. Gabriel and Paul; 2. SS. Gregory and Demetrius; 3. SS. Athanasius and Anxentius (?). The plate is thicker and heavier than usual.

No. 9. The centre plate represents the translation of Elijah. The chariot, a Roman biga, ascends in fire; Elisha receives the mantle of the prophet; and, if I rightly interpret the sinister portion of the subject, an angel, bending from the clouds, watches Elisha's passage of the Jordan.

No. 10. The centre plate represents three figures, the Saviour seated on a lofty throne, with the usual monograms, and the words, "The Lord the Pantocrator," accompanied by the Virgin Mother and St. John, each holding an open scroll.

No. 11. A special icon of the Virgin Mary, as the "Comfort of all grieving."

Of class V, no less than eleven examples are now exhibited—Nos. 12-22.

No. 12 is an elaborate composition, representing the special icon of the Virgin Mary as the "Comfort of all grieving." A large figure of the Virgin occupies the greater portion of the plate; she holds in her right hand a sceptre, and extending both hands, confers her gifts upon a crowd of suppliants. The crest consists of a figure of the Saviour appearing in the clouds, with the usual Greek monograms, and the Slavonic inscription, "King of kings." This, in its turn, is



surmounted by six cherubic figures, each having six wings. I am informed by the Rev. Basil Popoff that "the festival in honour of the miraculous appearance of this icon in 1688 was instituted in the same year." A Slavonic inscription upon two scrolls on either side of the principal figure is thus to be rendered—

"To all of you grieving,                      and in misfortune,  
Hungered and thirsting,                      a ready protection."

No. 13 represents a half length figure of the Virgin, her head surrounded by a diapered nimbus, the nimbus surmounted by a crown. She holds on her left arm a full length figure of the Holy Child, with a cruciform nimbus; on either side an angel, bearing the instruments of the crucifixion. The crest consists of five cherubic figures. The inscriptions are very brief—ANGELI HOSPODNI (Angels of the Lord), and the Greek monograms of the Saviour and the Virgin.

No. 14. "The Comfort of all grieving."

No. 15. St. Athanasius and St. Basil.

No. 16. St. Nicholas, holding a cross before his breast.

No. 17. St. Antipas.

No. 18. The nativity of our Saviour. The short Slavonic inscriptions, each of but a single word, sufficiently indicate the subject of the plate—"Star. Angel. Magi. Shepherds.  $\overline{\text{MP}}$   $\overline{\text{OS}}$ . Adoration."

Nos. 14-17 have the Veronica for their crest.

Nos. 19 and 20 differ somewhat from the usual types, having the upper part of the plate arched, but still surmounted by the Veronica.

No. 19 represents a single figure, St. Nicholas.

No. 20 depicts the Virgin and Child in the centre, surrounded by an orle (to speak heraldically) of semi-figures. Commencing at the top, and descending by the dexter side, these figures are—the Saviour, St. Martha, St. Michael, St. Peter, St. Nicholas, St. Sergius, St. Paul, St. Gabriel, St. John Baptist.

No. 21. A quadrangular plate, without a crest, representing the Assumption of the Virgin Mary.

No. 22. This is probably the oldest of the icons exhibited to-night, and is of a whitish metal. It consists of a quadrangular plate,  $3\frac{1}{2}$  in. by 3 in., on which is represented St. George, mounted on horseback, slaying the dragon. Around the plate is a marginal inscription, in bold Slavonic letters, giving a portion of the Troparion of the saint recited on his festival, April  $\frac{1}{2}$  3—"Thou hast worked a good deed, by faith a sufferer of Christ, and thou hast disclosed the malice of thy tormentors, and offered thyself a sacrifice acceptable to God. For this thou hast received the crown of victory, and by thy prayers, O holy one, obtained forgiveness of sins to all."

The portions of the plate not occupied by the figure or inscription are pierced quite through the plate.

No. 23-25 are baptismal crosses, placed by the priest upon the neck of the child at its baptism in the Greek rite.

No. 23 exhibits the instruments of the Passion, with short Slavonic inscriptions—"King of Glory. Son of God. Passion of our Lord," and the Greek monograms.

No. 24 displays on one side the instruments of the passion, with inscriptions, and on the other the evening prayer printed in my former communication, class VIII, No. 28.

No. 25, a silver crucifix; the figure, as usual, in low relief; the hollow of the plate filled in with red enamel; on the back of the cross, the name of a former owner.

No. 27 is a bronze stamp, called the seal of the Prosphora, to which I have referred in my former paper. It is used for stamping the square projection rising upon the surface of the Eucharistic bread, the portion so stamped being the agnus. The square contains a cross, in each quarter of which occur the following letters—the first and second compartments are Greek monograms; the third and fourth, Slavonic letters:

$$\begin{array}{c|c} \overline{\text{IHC}} & \overline{\text{XC}} \\ \hline \overline{\text{NI}} & \overline{\text{KA}} \end{array}$$

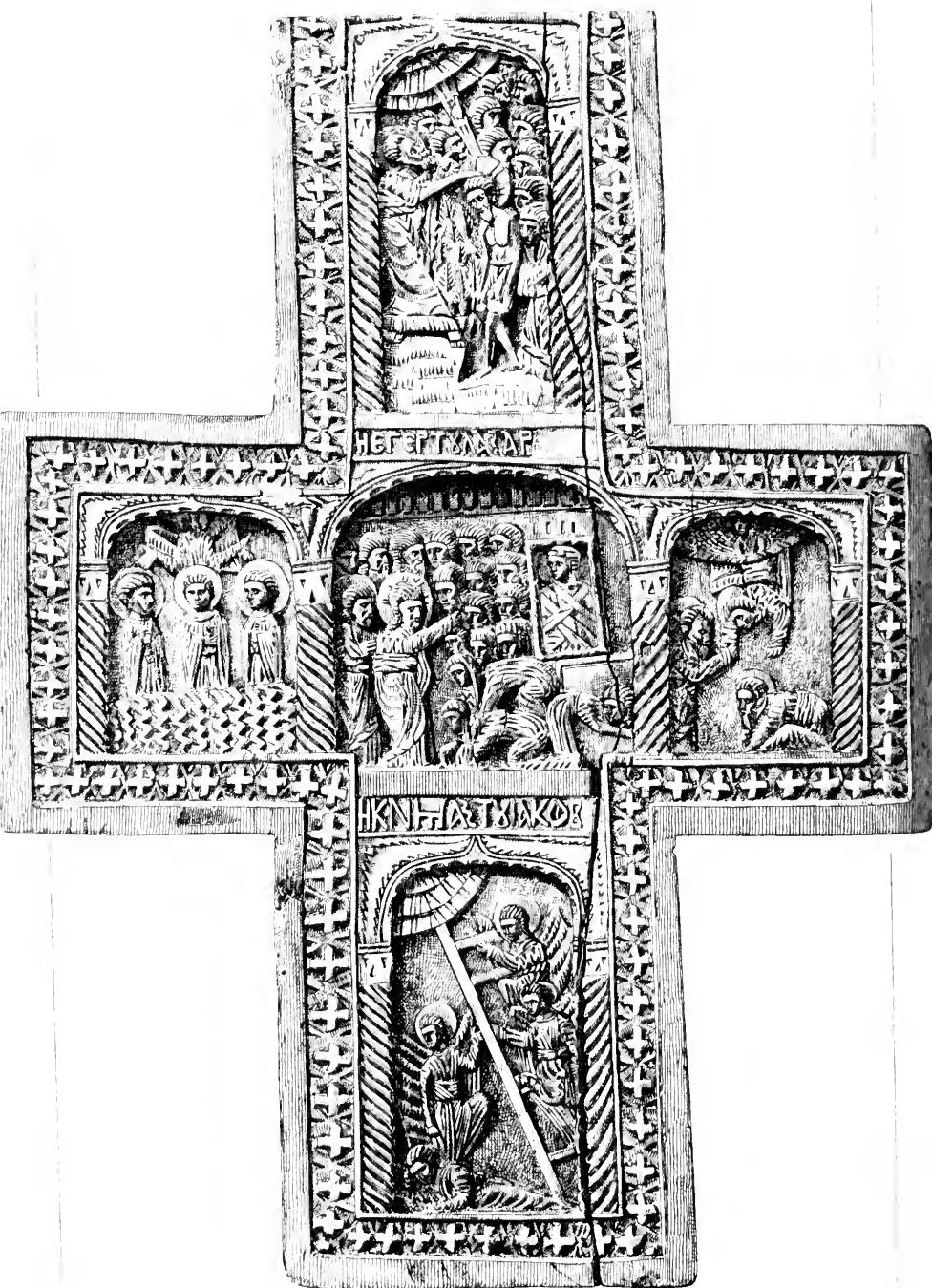
composing the sentence,  $\text{IHSOVS XPISTOS NIKA}$ . This stamp is, naturally enough, a rare object in England.

The specimens hitherto exhibited have been, with but two exceptions, of brass. I have now to lay before you three icons of wood.

The first of these is a representation of St. Nicholas, carved in cypress, wood, said to have been executed in the monastery of Kieff; many similar tablets are also brought from Mount Athos. The figure is carved in low relief, and well illustrates the ecclesiastical vestments of the Greek rite; the onophorion or pall, the epigonation, and the mitre, are very clearly indicated; in his left hand he holds a closed book, the right is raised in benediction. The tablet measures  $4\frac{1}{2}$  in. by 3 in.; the frame, the figure, and the background are cut from one piece of wood. Behind the head some tinsel has been inserted, on which a nimbus is rudely tricked.

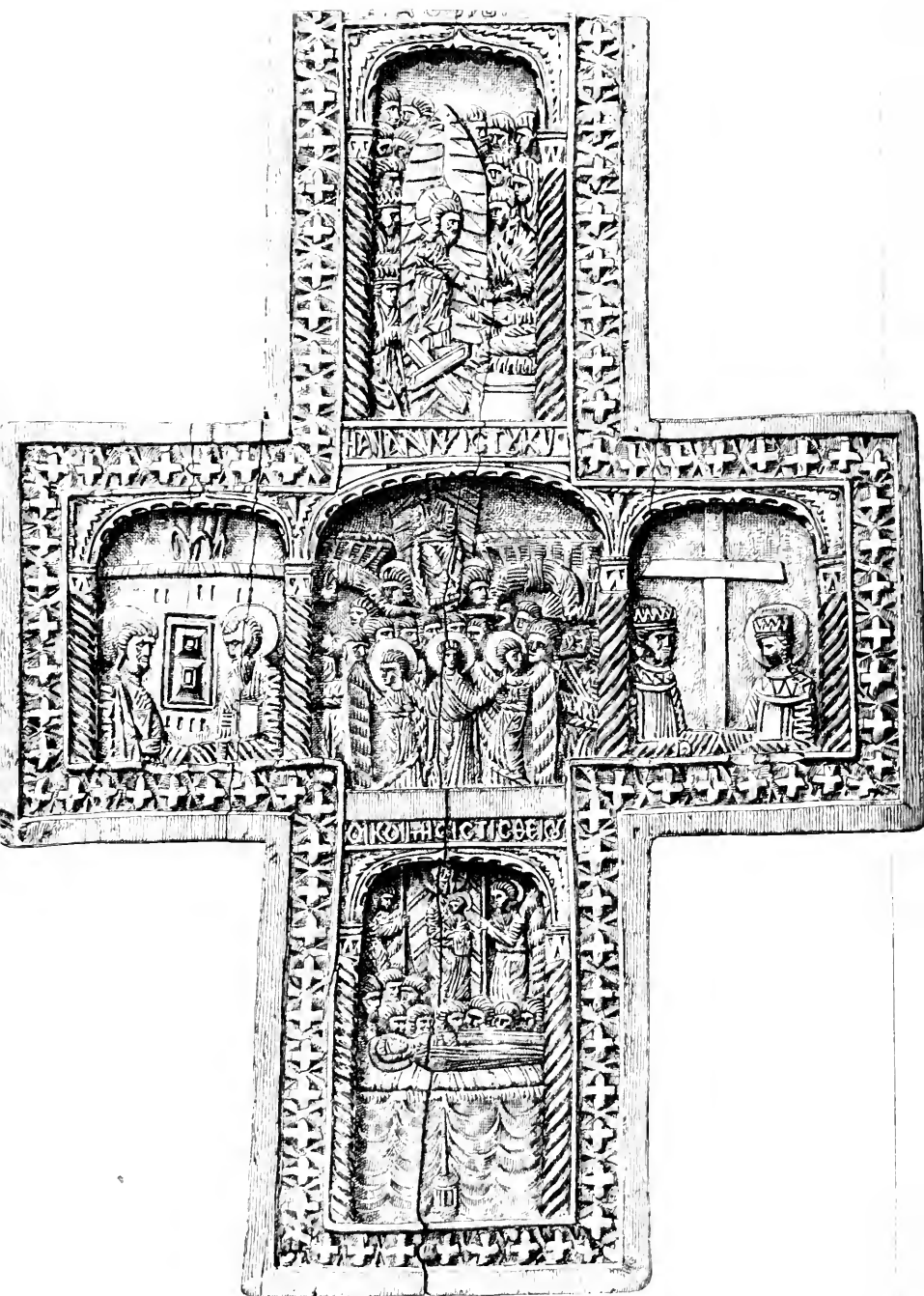
The second is a yet more interesting object—the panaghia, worn by bishops, and in some cases by archimandrites, in place of a pectoral cross; it was brought from Mount Athos. It is a circular disc, some  $2\frac{1}{4}$  in. in diameter, on one side of which is carved a representation of the Saviour, with ten accompanying saints; and on the other side the Virgin and Child, also accompanied by ten saints. The inter-spaces between the figures are cut quite through the disc. Above and below are two projections, by one of which the icon may be suspended round the neck: from the lower projection, it is possible that some other ornament may have been suspended.





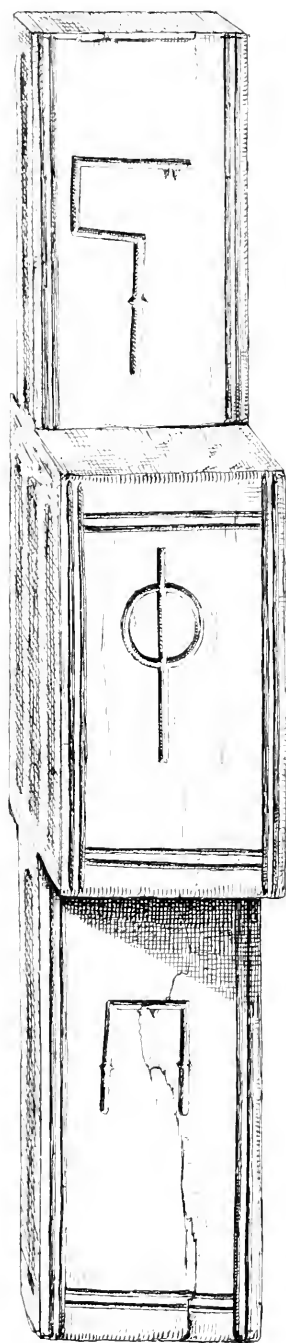
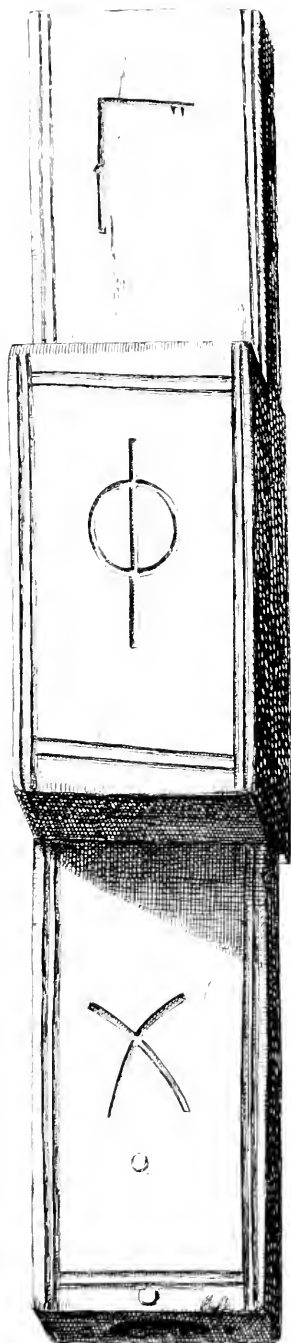
Ancient Russe Greek Cross of Wood (First)





*Ancient Russo-Orthodox Cross of Wood (18th c.)*





*Ancient Russi-Greek Cross et Weed (Sides)*



The third and last object is probably the most ancient, and I am disposed to think the most important, of the objects that form the present series. It is a wooden cross, 7 ins. in height by  $5\frac{1}{4}$  ins., measuring along the transverse arms, and  $1\frac{1}{4}$  in. in thickness. (Plates 12, 13.) On either side five subjects are carved. The front (Plate 12) shews—1, the baptism of our Lord; 2, the three youths in the furnace; 3, the raising of Lazarus; 4, Daniel in the lions' den; 5, Jacob's vision. The reverse (Plate 13) shews, 1, the descent of Christ into Hades; 2, two male saints; 3, the ascension of the Lord; 4, SS. Constantine and Helena; 5, the assumption of the Virgin Mary.

On each side of the cross are three letters, which are figured in their relative positions on Plate 14. I am quite unable to say what is the significance of these letters; but I think it well to mention that, in a sumptuous work on the antiquities of Russia, by Messrs. Stroganov, Zagoskin, Snegirev, and Veltman (five volumes, folio; Moscow, 1849-53), there is an engraving of a similar cross, described as an "ancient wooden cross preserved in the Imperial Public Library"; and that in this example, as in mine, letters, though not indeed the same, are incised upon the sides of the cross. The lower part of my cross is perforated (Plate 14) so as to allow of its being placed upon a pedestal; and I am informed that these wooden crosses are used in the Greek rite for the "benediction of the water." Being made of cypress wood, they receive little injury from immersion in water.

In all the examples laid upon the table there is a very observable maintenance of a unity of design. Combined together they form, in their variety of subject, but yet in their similarity of treatment, a good illustration of the unchangeable character of Russo-Greek religious art.

## ANNUAL GENERAL MEETING.

MAY 12TH.

THOMAS WRIGHT, ESQ., M.A., F.S.A., V.P., IN THE CHAIR.

The Treasurer presented the following Report:—

"The auditors have examined the accounts for the year 1868, and attested the balance-sheet by their signatures. In consequence of the absence from town of Mr. Luxmore, one of the auditors, the treasurer obtained the services in his stead of Mr. J. O. Halliwell, whose name, therefore, appears with that of Mr. Patrick on the balance sheet.

The three heads of our receipts, viz., the subscriptions, the Con-



gress, and the sale of books, each exhibit a falling off from last year, on the whole amounting to the considerable sum of £134 8s. 4d., nearly half of the diminution being under the head of the Cirencester Congress. Whilst the results of the Congress were thus peculiarly small, it was, nevertheless, felt by all who joined in it that it had yielded peculiar interest, and it will be remembered as having attracted more than a usual share of public attention. If it leads, as it promised to do, to the preservation of the Fairford glass, that alone will render it memorable. The special subscription started for this object has, no doubt, operated in some degree adversely to the funds for the general purposes of the Congress. It is to be regretted that means have not been sufficiently provided to illustrate adequately the subject of the Roman remains at Chedworth, which the Congress viewed with so much admiration—remains amongst the most important of their kind in the country, and amongst the most valuable, from the perfect condition of a great part of them, and from the beauty and excellence of the art displayed. It is to be feared, notwithstanding the skill with which they have been developed and the admirable care bestowed by the owner, Lord Eldon, that much of the pavement, owing to its being too extensive to be easily covered from the weather, will inevitably perish. As Mr. Scarth's descriptive paper is not yet printed, it is not too late to receive subscriptions for this special illustration, and it is hoped that this mention of the matter may aid in bringing the desired means. £50 would be well spent on this object.

The balance in the Treasurer's hands at the beginning of 1868 was charged with the production of a part of the *Collectanea*. This part is now about half in type, and is only waiting the completion of the article on Fountains Abbey, by the Treasurer himself, to be finished and issued. As soon as this is done, the balance will be reduced by about £150.

On the credit side of the account, the treasurer is charged, on the whole, with £758 13s. 7d.

On the other side, the expenditure on the principal items is remarkably close to that of the preceding year, and, on the whole, exceeds it by £5 7s. 8d. The charges were, in fact, increased by the sum of £10 10s., paid by order of the Council to a professional reporter for the evening meetings, and also by the clerk's salary extending to the whole year, instead of to only half a year, amounting to £30 in 1868, instead of £15, as in 1867. Thus the expenses were increased by £25 10s. on these heads, but decreased in all the others by about £20. The reporter's services were not found to yield the benefit expected, and the Council has, therefore, discontinued that charge.

The whole expenses of the year amount to £426 10s. 9d., and the balance in the hands of the Treasurer at the beginning of 1869 is con-

sequently £332 2s. 10d.—enough, even when the current part of the *Collectanea* is paid for, to constitute a very satisfactory balance. There are no debts to set off against this, nor any outstanding accounts.

During the year 1868, seventeen associates were elected, nineteen retired, and eleven died, so that we have no increase of numbers to record. The Council has further ordered the erasure from our lists of eight names of Associates whose subscriptions are four years and more in arrear. Notwithstanding these drawbacks, it is highly satisfactory that this Association still maintains the position it has held for many years in advance of any other Archæological Society in the country, in its promise of soundness and durability. The contributions to its books, it may fairly be said, maintain the character of the Society. Whilst we regret the loss of old members, we have to congratulate ourselves on the access of new ones of undoubted activity, capacity, and usefulness. Our *Journal*, thanks to the patient attention of our Editor, is issued with unequalled punctuality, and with an attention on his part to its cost which most materially assists our treasury; and, lastly, our balance sheet is forthcoming at due times, with a good sum on the safe side.

GORDON M. HILLS, Hon. Treasurer.

May 10th, 1869."

Thanks having been voted to the Treasurer and the Auditors, the ballot for the officers and Council for the year 1869-70 was taken, and the Chairman announced that the following had been unanimously elected:

President.

THE LORD LYTTON.

Vice-Presidents.

[*Ex officio*—THE DUKE OF CLEVELAND, K.G., THE EARL OF CARNARVON, THE EARL BATHURST, THE LORD BOSTON, THE LORD HOUGHTON, D.C.L., SIR CHARLES H. ROUSE, BOUGHTON, BART., SIR OSWALD MOSELEY BART., D.C.L., JAMES HEYWOOD, F.R.S., F.S.A., GEORGE TOMLINE, M.P., F.S.A.]

THE EARL OF EFFINGHAM  
SIR J. G. WILKINSON, D.C.L., F.R.S.  
H. SYER CUMING, F.S.A. Scot.  
JOHN EVANS, F.R.S., F.S.A.  
GEORGE GODWIN, F.R.S., F.S.A.

JOSEPH MAYER, F.S.A., F.R.A.S.  
J. R. PLANCHÉ, *Somerset Herald*  
REV. PREBENDARY SCARTH, M.A.  
REV. W. SPARROW SIMPSON, M.A., F.S.A.  
THOMAS WRIGHT, M.A., F.S.A.

Treasurer.

GORDON M. HILLS.

Secretaries.

E. LEVIEN, M.A., F.S.A.  
E. ROBERTS, F.S.A.

Secretary for Foreign Correspondence.

THOMAS WRIGHT, M.A., F.S.A.

## Palæographer.

W. H. BLACK, F.S.A.

## Curator and Librarian.

GEORGE R. WRIGHT, F.S.A.

## Draughtsman.

G. F. TENISWOOD, F.S.A.

## Council.

G. G. ADAMS, F.S.A.

GEORGE ADE

W. E. ALLEN

J. W. BAILY

THOMAS BLASHILL

CECIL BRENT, F.S.A.

H. H. BURNELL, F.S.A.

JOSIAH CATO

J. COPLAND, M.D., F.R.S.

AUGUSTUS GOLDSMID, F.S.A.

J. W. GROVER

HENRY F. HOLT

GEO. VERE IRVING, F.S.A. Scot.

W. CALDER MARSHALL, R.A.

REV. S. M. MAYHEW, M.A., F.S.A.,

F.R.G.S.

R. N. PHILIPPS, F.S.A.

J. W. PREVITÉ

## Auditors.

T. F. DILLON CROKER, F.S.A. | LIONEL OLIVER.

The thanks of the meeting having been voted to the officers and Council for their services during the past year, and to the Chairman, the latter announced that the annual Congress would be held at St. Alban's, in August; but that they must leave the precise date to be fixed by their noble President.

# British Archaeological Association.

## BALANCE SHEET FOR THE YEAR ENDING THE 31ST DEC. 1868.

Dr.

	£	s.	d.
To balance due to the Association, 31st December, 1867	367	15	10
" Annual and Life-Subscriptions	331	1	8
" Balance of Cirencester Congress	45	17	4
" Sale of publications	13	18	9
	<u>£758</u>	<u>13</u>	<u>7</u>

Cr.

By printing and publishing <i>Journals</i>	215	6	0
" Illustrations to the same	100	8	0
" Miscellaneous printing	11	9	0
" Rent of rooms at Sackville-street, storage, etc., for 1868, and clerk's salary	61	19	4
" Delivery of <i>Journals</i>	18	1	9
" Petty expenses, carriage of antiquities, gratuities, postages, stamps, advertisements, and stationery	19	6	8
" Balance in hands of Treasurer	<u>£426</u>	<u>10</u>	<u>9</u>
	332	2	10
	<u>£758</u>	<u>13</u>	<u>7</u>

We have examined the accounts and vouchers connected with the above balance sheet, and have found them correct.

(Signed) GEORGE PATRICK } *Auditors.*  
J. O. HALLIWELL }

10th May, 1869.

## Proceedings of the Congress.

(Continued from p. 112.)

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WEDNESDAY, AUGUST 12.

THE members and their friends left the King's Head at 9 o'clock, and proceeded in carriages to Ampney Crucis Church, where they were met by the Rev. E. J. Brewster, the vicar, who in the churchyard called the attention of the visitors to the cross erected there. He observed that it was ten feet in height, and consisted of twelve steps, a base, a socket, and a head, being called the "Ampney Holy-Rood." There were three sorts of Christian crosses, namely, the simple cross without any figure upon it; the crucifix, with the figure of our Saviour or some other person; and the rood-cross, such as that which was now under consideration. The head of Ampney Cross was divided into four niches, having the Virgin Mary sculptured on one of its faces, and on the opposite side a figure of St. John the Evangelist. The third niche contained the figure of an individual of the sacerdotal order, dressed in full canonicals, holding in his right hand a plan, and in his left hand a book; the figure being doubtless intended for Giraldus, first abbot of Tewkesbury, at whose instigation the Abbey was built. The last niche was occupied by the effigy of a knight in armour, grasping in his right hand a spear reversed. The parish was called Ampney, which name was believed by some to be derived from *amnis*, a river; and it was stated that here was the source of the Thames; but he himself thought that the real source was at the Seven Springs, near Cheltenham. Instead of detaining the company by further observations of his own, he would refer them to the remarks of Mr. C. Pooley in his valuable work, *Notes on the old Crosses of Gloucestershire* (published by Longmans in 1868), where, at pp. 23-29, would be found a full description of the cross now under their notice, with lithographs of the sculptures in the niches. He would only add that the cross had been restored by the Rev. Canon Howman.

Mr. Planché observed that the date assigned by Mr. Pooley to the cross, viz. the close of the fourteenth century, was, he thought, somewhat

too early. The armour on one of the figures, which was of about the time of our Henry VI, shewed that the cross was later than 1397, and was certainly as recent as 1430 or 1440. The figure was doubtless intended to represent Robert Fitzhaimon; but the sculptors had treated him as they had treated Judas Maccabæus, putting him in the armour of their time, not of his own.

Mr. Black said that although the head of the cross was of the period assigned to it by Mr. Planché, the base was a different thing. This, he thought, was one of those examples where a cross gave a denomination to a place, the position of the base being fixed by the Roman engineers. Of this there are numerous instances going back as far as the time of Constantine. We know that all over the Roman empire there were crosses fixed by the Roman engineers. They are not always to be supposed to be put up for ecclesiastical purposes, for *crux* is a term that is used by the Roman geometrical writers. It is a proper term of the Roman engineers; and a crossing of roads is a true *crux* in their language. Mr. Black believed, from slight measures which he had taken, that this, with respect to its base (the superstructure is another thing), was originally a landmark solidly put here; and that the church was subsequently erected in its neighbourhood, and thence took its name; in the same manner as a name is derived in cases where we have a Roman engineering mount. In Essex there is a mount at the passage of the river Stour. There is a church there, as well as another in its neighbourhood which has a different denomination. One is Bures, and the other Bures *ad Montem* (at the mount). The mount was there long ago. Then we have a church which is named from a tower (*ad Turrim*). The tower was there ages before the church was built. Therefore, whatever may be the date of the superstructure, Mr. Black said that he considered that the base was more ancient.

Mr. Blashill said that after viewing the cross for a few minutes, he could certainly see no reason to suppose that the church took its name from anything in connexion with the cross. This, as regards its position and general character, was simply the ordinary churchyard-cross of the period. The figures of the crucifixion in front, and the Virgin and Child at the back, were no doubt due to the fact of the manor being the property of Tewkesbury Abbey. The presence of the knight on one side, and the ecclesiastic on another, was no doubt due to the same fact. There was nothing in the cross itself which might not have been expected in connexion with any other church not dedicated to the "Holy Rood."

It was pointed out that Pooley was in error in describing that the left arm of the figure of the Virgin was broken off. If the object were examined carefully, it could be seen that the left hand was resting on the knee, and held an upraised sceptre.

The party then entered the church, where Mr. E. Roberts read the following paper :

“ The interest in Ampney Crucis has hitherto centred in its cross, but the story of Ampney Crucis, like the history of Gloucestershire, remains to be told. Since Rudder wrote, now nearly a century since, vast progress has been made in the system of researches, and enormous amounts of materials have been gained. There is no archaeological society in this county, and probably, in consequence, much has been lost sight of, or failed to be recorded ; but the more generally diffused love of antiquities has led to inquiries, and it is desirable that the history of this, and other places scarcely touched on by Rudder and Atkins, should be more fully written.

“ As regards Ampney Crucis, so far as I can ascertain, the materials for its history are few. The public records contain the greater part of them ; and I have extracted whatever I thought most useful for the illustration of my subject ; so that I hope the interest in the place will not be lessened, or limited to the cross.

“ The place was originally called Omenel or Omenie, and there were three parts of the manor, or three parishes, severally called Ameney St. Crucis, Ameney St. Mary, and Downameney.

“ At the time of Domesday survey, the manor of Ampney Crucis was held by the Abbey of Tewkesbury, which continued in possession until the Dissolution. Rudder states that the advowson formerly belonged to the nunnery of Clerkenwell, but I cannot see that either Dugdale or Tanner shows that it was so. The *Valor Ecclesiasticus* states that the Abbey of Tewkesbury possessed the rectory, but the return to the king was *nil*. The perpetual vicarage was returned at £6 9s. clear.

“ Gloucester Abbey derived £18 3s. 11d. from the manor ; while Tewkesbury, from an account in the Augmentation office, appears to have derived from Ampney with Plucknett, £40 19s. 3d.

“ It may be well to notice that in the 6th Henry IV, Ameney is described as in the county of Wilts, apparently by accident. Downameney and Quennington appear to have been places visited annually by Edward I, and each year, except those occupied by his French and Welsh wars, namely, about five years, he remained from three to twenty-nine days. Edward II also lodged at Downameney in 1326, preferring it to either Gloucester or Cirencester when on his journeys hither.

“ As regards the cross, I should say that the work on the crosses of Gloucester, by Pooley, has views of it, as well as descriptions. Its date appears to be about 1430, and it is particularly interesting, from having its upper part nearly perfect. The church has some remains of the Norman period. The chancel arch of that date is well preserved, and the doorway to the rood-loft remains. There



was a north door into the nave, now closed, and a Norman *piscina* within a thirteenth century canopy. With these exceptions, and the roof, the whole church is of the thirteenth century. The roof is of the fifteenth, and some of the seats are of that date also. The plan is that of an ordinary church, with nave, chancel, transepts, and west tower. The more interesting or curious portions are some very beautiful dog's-tooth capitals to the pillar of the transept arches, and two windows over the south transept, which are both unequally splayed in opposite directions. The openings appear modern, but probably are only enlarged. The roof bears traces of colour. There was formerly an altar in the north transept, and a *piscina* remains there. There is a table-tomb in the north transept, and the massive early English dip-font deserves attention. On the east gable of the nave is the *Sanctus* bell.

"On the outside of the church, the original pitch of the roof is shewn. It was exceedingly high, and I have no doubt that the roof was of the thirteenth century. It was different from that now extant.

"At the end of the northern transept of the building is a monument with a male and female effigy, both recumbent. Mr. Planché said that, according to Atkins, this was the tomb of the family of Lloyd, and the head-dress was of the kind continually alluded to in the old plays of the seventeenth century. At a height of several feet above the monument, and attached to the wall, were a helmet, sword, and escutcheon. The helmet and sword appeared to be real, and were in good preservation. On the side of the monument are the figures of twelve children, and it was stated by Mr. T. Wright that the quarterings on a large escutcheon attached to the wall adjoining the tomb indicated that the subject of the monument had had three wives."

From Ampney Crucis the members proceeded to Ranbury Rings. The spot thus designated bears evidence of having been the site of a fortified camp, and is surrounded by an earthwork consisting of an embankment, fosse, and outer ridge. The site enclosed is of an irregular pentagonal form, the angularity of which somewhat belies its appellation. It is not known whether the works were of Roman or British origin, but there can exist but little doubt that they were carried out for the purpose of defence. No relics have been found in the enclosure, but it is probable that some might be discovered were a regular search made.

Maiseyhampton church was the next halting-place, where Mr. Roberts read the following paper :—

"There is less known of this parish, I think, than any place in the county. Atkins tells us that its name does not occur in *Domesday Book*; while Rudder, on the contrary, asserts that it does; but I myself have failed to find it there. The former of these writers says that the name was derived from a family who anciently owned



the manor, and that it was held of the honour of Gloucester, though certain rights over it pertained to the Knights Templars, by grant of Henry III. It is curious to observe that the ownership passed to new names since the times of Robert de Meysie, in 1225, by marriage with heiresses: thus Elianor, daughter and heiress of John de Meysie, about 43 Henry III, married Nicholas de St. Maur; about the 11th of Edward III, Alice, only daughter and heiress of the St. Maurs, married Lord de la Zouche; in the 23rd of Henry VIII, Frances, another only daughter and heiress of that house, married William Sanders. Both the lordship of the manor and the patronage of the living are now in other hands.

“The church is in the form of a cross, with a central tower, the latter being the key to the whole arrangement. The internal plan of this tower is octagonal, and its buttresses and stairs interfere most seriously with the church. The tower has been partly restored, and the nave has been what is called ‘churchwardened.’ The chancel has an east window of three lights of the fourteenth century, full of ball-flowers, and containing two or three spots of ancient glass. The side-windows are all later, but have small remnants of old glass. A priest’s door is on the south side, and a canopy for a tomb, which, together with three *sedilia* and a *piscina*, are of the latter part of the fourteenth century, and have, therefore, been inserted. On the north side are two tombs, one much altered and cut off at the top, and now a plain arch; the other with a canopy, reminding us of those at Aldworth, in Berkshire, and some others we have seen in our northern excursions. Above is a shield, and in the panels of the tomb are six shields. Unfortunately, none of these are charged, and tradition has not brought down to us any appropriation of it; we are thus left without the means of assigning these tombs to either individuals or family. At this spot is an arrangement of squints similar to that at Cirencester. It is here a triplet in the angle. It is said by the Rev. Mr. Wilson, the vicar, that there was here a Lazar Chapel, but he cannot state his authority. On the south side is a curious wooden poor-box, iron-bound; it has a long slit for money, and I should say for paper, with a slope inside leading to the part opposite to a small door, at which point is the only space for deposit of money; there are two keyholes and locks, irreparably out of order. The transepts each contain an eastern window of the purest period of Gothic art, the thirteenth century. They are of two lights with a detached shaft, and probably at spots where altars formerly stood: beside that, in the north transept, is a reliquary or a recess for a perpetual lamp. The other windows are lancets.

“Though small, this church is exceedingly interesting, and the more so from its freedom from destructive restoration.

"Amongst objects of later date, but interesting to many, is a wooden lectern, with chains for the book. On the four sides of the lectern are the maker's name, Christian Jackets, and the date, 1662, both repeated on opposite sides. I think it is Murray who states that in the south transept is the tomb of the celebrated Dr. Jenner, but Mr. Mullings says this is not so. The family of Vaux, to whom it is a monument, were owners of South Hill Manor (a manor within the Lord's manor), and the monument formerly stood in the chancel, but removed some years ago from where the squints now are. Outside of the south porch is a bracket for a statue.

"The Rev. Mr. Wilson has been good enough to lend me rubbings from the bells; they are all modern, and were cast by one Abraham Rudhall early in the last century. The rector also informs me that there are fish-stews at the rectory, and that he believes parts of the vicarage are remains of the former hospitallers' house.

"The rectors, as shown by the registers, are as follows:—1625, *obit*, Edmund Sheppard; 1632, Sebastian Beafeld, D.D.; 1624, Henry Jackson; 1688, William Fulman; 1711, John Beal Headington; 1783, Thomas Camplin, D.D.; 1795, George Clark; 1853, Frederick William Holmes, D.D.; present rector, John Wilson, B.D."

Mr. R. Mullings stated that the last of the De la Zouche family, which was mentioned in the paper, was attainted for treason, and that the manor then fell to the crown. It was subsequently granted to the Hungerford family. The present ownership of the manor was with Mr. John Mott, of Lichfield. The designation of "Maisey" was added to the original name of "Hampton" for the sake of distinction, there being a place called Minchin Hampton in the county. The advowson belonged to the Knights Templars, but was assigned by the crown and given by the king's chancellor to Corpus Christi College, Oxford, who were still the patrons.

Sir Stafford Carey remarked that the church was not built in a straight line from east to west. The reason might be that there was a slight turn in the chancel; but he was rather inclined to the belief that it was because the transepts were not at right angles.

Mr. Roberts and Mr. Blashill said that a divergence of the chancel was not unusual.

The following not very classical inscription was observed on the floor of the south aisle:—*Dormit hic in terris Edwardus Junior Archare (?)*, *Donec Christus eum surgit ascendere eolum.* 1631.

The company then proceeded to Fairford Church, where Mr. Holt gave the following description of the windows. He said that he "would endeavour to explain those peculiarities which justified him in declaring the paintings on the windows to be the work of Albert Durer. He believed Albert Durer received the order from John Tame to execute

the windows according to certain dimensions furnished by the architect, and he selected his subjects from the Old Testament, the apocryphal Gospels, and the New Testament. The first window was a representation of the temptation of Eve. The peculiarity of this picture was essentially that of Durer. Up to the time of Durer nobody, at least of the German school, had ever represented the serpent of the peculiar form given to it here. The foliage of every leaf was finished in a marvellous manner; and the whole of the detail of the subject was worked out with wondrous precision, the greatest care being bestowed upon every portion. Nothing was passed over in a slovenly spirit, but everything appeared as if the artist had thrown his whole soul into the work. As he had stated on the previous evening, he laid claim on behalf of Albert Durer to his being the person who produced the block-book then exhibited. That claim, he knew, would be most strenuously opposed. The error as to the authorship of that book arose thus. A certain print, known as "St. Christopher," bears date 1423; and the argument was, that the state of art displayed in that St. Christopher, under the date of 1423, shewed a decided superiority of intellect and execution when compared with the engravings in the block-book, and hence the date of the block-book must have been 1380 or 1400: in fact, the *literati* could fix its date at any year from 1380 to 1420. He had been at one time inclined to believe that the date of that St. Christopher was a forgery; that the print was, in fact, executed by Albert Durer himself, at Colmar, in 1493; and that the forgery was committed by a process which might be well understood. By a stroke of the pencil, the clever dealer at Buxheim, where Heinken got the print, added seventy years to the date. By one movement of the hand he converted MCCCXCIII into MCCCXXIII. It must be borne in mind that no second copy of the St. Christopher was known to exist. He had contended that the print was executed by Durer himself at Colmar, at the time he was on a visit to the brothers of Martin Schön, who resided there; but upon further examination he had altered his opinion upon this point. It was a remarkable fact that in the multitude of representations of St. Christopher there was only this and one other, which had two doggerel lines in Latin underneath them; and this engraving was executed upon paper exactly similar to, and bearing the same water-mark as, that used by Albert Durer in 1493. The only other artist who ever produced a St. Christopher with the Latin lines was a friend of Durer, and copied from Durer's work. The block-book was executed by Albert Durer in 1484, or 1485 at the latest, and in almost every instance the block-book was the foundation from which Albert Durer derived his design for these windows. The first subject in the windows was the temptation of Eve; and the question would arise how far the slightest originality could be claimed for Durer if he

executed the windows, and not the block-book. Between the window and the block-book there was the smallest conceivable variation in treatment, but in spirit they were identical. Mr. Niblett last night mentioned Hearne's MS. as being the earliest record, which was supposed to be taken from the imaginary vellum embossed roll which was supposed to have been prepared by the order of Sir Edmund Tame, as a description of the windows. That roll was purely imaginary, and the MS. was, beyond all doubt, prepared simply for the use of the parish clerk. The MS. was borrowed; and through being forgotten, its return was omitted, as was very often the case with books even of the nineteenth century. It, however, found its way to Mr. Hearne as a genuine literary curiosity of the time, and was adopted by him, and printed in 1712. He (Mr. Holt) had copied from Hearne's book at the British Museum the description given in the MS. of all the windows. The subject of the first window was given as "The serpent tempting of Eve to eat the forbidden fruit." The second picture was a representation of Moses and the burning bush. Moses was seated on the ground, bare-legged. One large tree alone appeared, in the midst of which there had been a figure of the Almighty; but this was no longer to be seen. It was surrounded by a fiery margin. Sheep were grazing in the distance. The treatment of the subject was identical with that in the *Biblia Pauperum*. The description in the old MS. was, "God appears to Moses in the fiery bush, and commands him to put off his shoes, for the ground whereon he stood was holy ground, he being then keeping his father-in-law Jethro's sheep." As he had declared these pictures to be Albert Durer's, he would again refer the members to the block-book, that they might form their own judgment as to the source from which the artist received the inspiration for the second window. The next subject was Gideon and the fleece; and here it was hardly possible to credit the artist who executed this window with the smallest possible merit as to composition, unless he also executed the picture of the same subject contained in the block-book. This painting was rather amusingly described in the old MS. It said,—"Then there is Joshua, that succeeded Moses, and the angel that guided him to war. There is Gideon's fleece under Joshua." There was a curious hodge-podge of ideas in the parish clerk's description, for the writer had confused *Gibeon*, where Joshua encamped, with *Gideon*, who lived two hundred years after; and hence the figure of Gideon in the picture was described as that of Joshua. The angel in this picture was essentially Albert Durer's; the colour, the folds, and the arrangement of the dress, were perfectly unmistakable to those who were in the habit of studying Durer. He invited particular attention to the hair and beard. The details of the armour, the foliage, the river in the distance, the fleece, and everything in the picture, were as perfect a representation of what

Durer was known to have produced as could be imagined. In the next picture was a throne ornamented, having a back which he had chosen to call "pomegranate back," though probably an artist would laugh at that term."

Mr. Niblett said that the same ornament was to be found on the screen.

Mr. Holt handed to the company an engraving from the *Nuremberg Chronicle*, which he said was the earliest instance he could find in which Durer painted that back; and the ornament corresponded in spirit with the back portion of the throne in this window. The picture represented Solomon and the Queen of Sheba, and particular attention was due to the crown, and the marvellous representation of pearls with which the lapel of the crown is decorated. No artist, up to the year 1500, except Albert Durer, had ever treated costume as it was treated in these paintings; and there was no other man to whom it was possible to attribute his works. The costume of this picture was essentially Albert Durer's. He had been apprenticed to a goldsmith, and the richness of the crown might well be comprehended when that fact was borne in mind. It was said that before he was fourteen years of age he executed for Maximilian, the then emperor, a cross containing no fewer than fifty-two different statuettes and figures, which was afterwards given to Margaret of Austria, and was said to be still in existence. It was pronounced to be a perfect marvel in jeweller's work. The hair and beard of King Solomon, the treatment of the attendants behind, and many other details, were characteristic. The arrangement of the perspective and the architectural detail was also another distinguishing mark of Albert Durer's work. The old MS. thus described this picture: "Next is Sheba, a queen of the south, who came to hear and try the great wisdom of King Solomon." This series was the only one in the whole church in which Old Testament scenes were represented. The subjects in the next window were from the apocryphal Gospels; and here again he (Mr. Holt) would lay claim to a perfect originality on behalf of Albert Durer, by declaring that, prior to the year 1500, no painter but he ever represented these subjects. The first painting was the meeting of Joachim and Ann at the Golden Gate. It must be remembered that Sir Edmund Tame must have known who painted the windows, and what were the subjects intended to be depicted; and yet this representation was described in the old MS., supposed to have been prepared by order of Sir Edmund Tame, as "The salutation of Zecharias and his wife Elizabeth." The next subject was not the birth of John the Baptist, as stated in the MS., but the birth of the Virgin Mary. The MS. description of the next painting was of the most silly kind imaginable. The subject was given as "Mary going to visit her cousin Elizabeth when she was conceived of

her child." It was evident that the female figure represented was that of a young girl about ten years of age, and not that of a married woman; and the real subject was the Presentation of the Virgin to the Church. She was seen ascending the steps of the building. The next picture was the marriage of the Virgin. With the exception of the marriage of the Virgin contained in the *Speculum Humane Salcationis*, and the picture of the birth of the Virgin, there was no German engraving or illumination, up to the year 1500, which ever represented these four subjects. Neither was there any Italian engraving which contained them. He was unable to say whether the subjects were represented in any Italian painting, but he did not believe they were. He was quite sure that Albert Durer was the first artist who painted those four subjects in Germany; and according to his opinion, Durer being the inventor of the *Speculum*, was the first person who selected those subjects for pictorial representation. One very distinctive ground on which he claimed Durer as the painter of the lights in the window just examined, was that they represented scenes which no other German ever painted until some years after 1500. He was bound to acknowledge that the subject was very differently treated by Durer himself in the year 1510. In the picture of the birth of the Virgin were some very distinguishing marks of Durer's work. One was to be found in the shape of the bed, the arrangement of the canopy, and the looping up of the curtains. In that instance he borrowed from Martin Shön, who was the first artist who produced that species of bed with the curtains so looped up. He (Mr. Holt) had made a very careful search at the British Museum, and through the kindness of Mr. Reid (Keeper of the Prints and Drawings) had had every facility offered to him; but nowhere, until the time of Martin Shön, could he find the same arrangement of canopy and curtains. In the picture of the birth of the Saviour, in the next window, the Virgin was a very fine type of Albert Durer's work. Those who knew the type which he had adopted for his Virgin, would not disagree with him (Mr. Holt) in ascribing the present figure to Albert Durer. One of the attendants was handing to the Virgin the Babe, which was a *bambino* wrapped up in swaddling clothes, and the mother was in the act of receiving it with her right hand. The type of the dress was essentially that of Nuremburg, and the mode in which the details were treated was peculiar to Durer. He would ask the visitor to lament with him that small portions of the glass belonging to other pictures had been inserted at wrong places, for the mere purpose of filling up. The very charming picture of the "Presentation of the Virgin" was the first known representation of that subject by Albert Durer. In this case the nimbus had been slightly damaged. In one window there was a figure which might represent St. Christopher; but he (Mr. Holt) could not speak positively on the point, because it occupied a different position.



from that in which St. Christopher was usually placed in Roman Catholic churches; but it was impossible not to identify the figure as of Albert Durer's. It was in the frontispiece of the *Biblia Pauperum*; but as Durer was not apprenticed to the wood engraving, that book remained without date, or place, or printer's name; as the publication of engravings by a man who was not entitled by apprenticeship to produce them would, if known, have involved heavy penalties. It was erroneously believed that there were guilds of painters and other trades at Nuremberg at that time; but everything was regulated by the municipal council. The only thing that was free was art; but printing was then a trade. It had not been emancipated from the province of trade, and dignified as a professional art. In the "Marriage of the Virgin," the persons represented were Mary, Joseph, the High Priest, and an attendant. The hair of the Virgin was such as no hand but Durer's had ever attempted up to his time. That particular head could have been the creation of no one but Durer; and there was an instance in which it was again made use of in 1510. In the marriage picture there were further touches of the apprenticed goldsmith, namely, in the bend and the finish of the chain. It was in the details that we must look for Albert Durer. It was in the marvellous minutiae that this great artist was to be found. When the peculiar condition of the Virgin at the time of her marriage was remembered, those who had an artistic soul could not help being struck by the glorious style of the composition, as displayed in the folds of the drapery, and the whole arrangement of the scene. The description of this picture, given in the supposed manuscript of Sir Edmund Tame, was as follows:—"Next is Joseph and Mary going to be contracted. There is (*sic*) the contractor and the witnesses to the contract." The next window is the finest of the series. The subject was the Annunciation, and it was presented as it had never before been presented in painting, and as it had been presented only once in engraving. Martin Shön was the source from which Albert Durer derived his inspiration from that particular window. Martin Shön was Durer's idol. He was a very celebrated painter at Colmar, and he might be said to be the greatest engraver on copper that had lived up to that period. Martin Shön and Albert Durer's father were very old friends; and it did not require a great stretch of the imagination to conceive that as Martin Shön produced his engravings, they would somehow find their way to Nuremberg, and come into the hands of young Durer. The studies of Albert Durer were founded on the works of Martin Shön, who had treated the "Annunciation" in a manner similar to that which characterised this window, with the exception that Shön had placed his Virgin in a standing posture. The peculiarity in the treatment of this subject is that here, unlike every other "Annun-



ciation," the Virgin does not see the Archangel Gabriel, but she evidently hears him, and the resignation and pious feeling expressed in her countenance shew that she is duly impressed with the solemnity of the Annunciation. Gabriel is pronouncing the *Ave Maria*. In his left hand is a sceptre, while his right hand is raised. The Holy Ghost and the Almighty Father are represented in a purely German type, such as had never been produced by the Franconian or any other school. Dirt and neglect had somewhat impaired the flowers, but they would bear the closest examination. Every portion of every leaf was worked out with the most marvellous care. There, again, were further traces of the goldsmith. None but a practised hand could have given due effect to the chain. The brooch and buckle were also very beautiful. The pomegranate pattern also occurred in this painting, and there was the self-same dealing with the bed which was seen in another window. There is also a pavement, and of this accessory Durer was very fond. Here, again, the hair was such as no hand but his had ever previously produced. It was related that when Durer was at Venice in the year 1506, a great Italian master was so struck with his treatment of the hair in the painting of which a photograph was exhibited last evening, that he asked Durer to give him one of the brushes with which he produced such an effect; and that on being presented with a brush of the ordinary kind, the Italian master expressed his astonishment, and thought that Durer had misunderstood his request.

Mr. Niblett called attention to an inscribed tablet at the back of the bed in the painting.

Mr. Holt said that no other artist but Durer used that tablet. He would show it this evening in a dozen instances from the *Nuremberg Chronicle*. In the next painting (the Visit of the Wise Men to Christ) was another type of Durer. There was the first marked nimbus to the babe. Nobody used that but Durer. The babe was lying surrounded by an aureole, its hands raised towards the mother, and the mother's hands clasped towards the child; Joseph stood looking at the child, and, the time being night, he had a lighted candle in one hand, while with the other he was shading his eyes. Then there were palings of a very ordinary description, and oxen standing at their stalls. In an engraving by Durer the treatment was identical, with the exception of the absence of the candle; and hence, if the treatment of the subject in the engraving was not his, he must have been a plagiarist of the very worst description, and should be denounced as such, instead of being admired as one of the greatest artists the world ever knew. But even the minutest details could be identified with Durer. There was the Nuremberg treatment of the trees. It was not everybody who had adopted that style, common as it seemed. Some of the Flemish artists adopted it one hundred and fifty years after Durer's

days, and they were all mad for copying him. He formed the model for imitation then, and did so to this hour. The next subject was the Adoration. There, again, the goldsmith's work was most elaborately done. All this work was entirely *sui generis*, and its marvellous detail compelled admiration. The costume was the Nuremberg costume of the period. Here again was the nimbus of Albert Durer. It was seen a little more prominently in another picture. The horse's head was a remarkable type of Durer. He was not at that time celebrated for animal painting, but the head bore unmistakeable traces of the hand of the master. The Star of Bethlehem was not to be found in the picture. In the Presentation of the Infant Saviour and Purification of the Virgin, the characteristic nimbus occurred. It was used by nobody but Durer, and by him only for ten years—between 1490 and 1500. The woman with the doves could not be mistaken by anybody who had studied his works. Neither this nor the treatment of Joseph could be imputed to any one else. The architecture of the temple and the form of the altar were essentially the composition of Durer, and formed a very fine production. This painting could not be sufficiently admired. It was, perhaps, one of the finest in the church; and here, again, the influence of Martin Shön was shown. Martin Shön was the first artist who depicted an angel in the tree pressing down the branches to enable Joseph to gather the fruit, and no one prior to Martin Shön had so represented that subject. Albert Durer adopted that idea. The difference between Shön's engraving of that subject and Durer's representation was that the former made the Virgin and the Child on the donkey, while Durer represented the donkey grazing. He (Mr. Holt) had never seen that mode of treatment by anybody either before or since Durer. The handling of the subject was very remarkable, and again marked the style of Durer. What could be more exquisitely pencilled than the foliage and grass? Every leaf would bear a careful examination through a magnifying glass. The whole production was perfection in painting. The next picture, which was the Assumption of the Virgin, was one of the finest in the church. The Virgin was standing on the moon, which was supported by an angel kneeling. Over her head was a crown borne by two angels, which were of the Durer type, beyond all doubt. The crown was one of those marvellous crowns painted by Durer, and by him alone. This was one of the finest types of the Virgin which he had ever seen, and it was truly unfortunate that the face should have been damaged. The treatment of this subject was Dureresque to the last degree. The figure of the Almighty was German, and unlike anything he had seen elsewhere. In the next window (the Search for the Child Jesus) was a very remarkable nimbus. All the nimbi here employed were of the pattern invented by Albert Durer. The picture contained a curious type of Nuremberg

furniture It was what was called a "linen-fold," and was to be seen in the Houses of Parliament at the present time. The composition of that painting he recommended particularly to notice. Every detail reminded one of Durer, and of no one else. This was true also of the figures above and around the painting. Nowhere could there be found any one who represented those figures in the same way, and to no one else could they be attributed. They represented emblems of the Passion. This window was perhaps, on the whole, the finest in the church. In the east window there were, as he (Mr. Holt) had stated last night, some distinctive characters the pure invention of Albert Durer, and which none before him ever attempted, and which no one in painting had ever attempted since. The cross of the Saviour was made of worked wood, which appeared to have been planed or scraped. The trees on which the malefactors were crucified were of wood in its natural rough state. From the head of the penitent thief there issued a small white body, emblematic of his soul, which was conveyed to the Paradise which the Saviour promised; and on the other side, from the head of the other malefactor, there was issuing a black body, emblematic of the blackness of his sin. These bodies would be scarcely seen or comprehended unless specially pointed out; but, fortunately, he had a drawing of Albert Durer himself, signed 1514, in which the Saviour was represented as crucified on the worked wood, while the thieves were on the rough wood; and here were a white child emblematic of purity, and a black child emblematic of sin, issuing from the heads of the repentant and the unrepentant sinners. Now, considering, as he should strongly contend, that Albert Durer executed those windows somewhere about the year 1500, and that he did not make that drawing until 1514, and that he had never been in England at all, we must conclude one of two things,—either that he was a plagiarist, or that he was the inventor of these devices. The treatment of the subject in the two cases was identical. The Virgin Mary was represented as being supported by John. The richness of the drapings was essentially Durer's; and one would swear to the horses being Durer's, and nobody else's. Nobody in painting ever indulged in the angles and points, in the folds of the dresses, as did Durer. The angles in this picture were the true type of Albert Durer's work. The whole composition of the picture was so essentially that which was set forth in the drawing, which was indisputably Durer's, that it would be almost a waste of time to contend against the authenticity of this picture as Durer's production fourteen years before he made the drawing. The nimbi corresponded, and the treatment was the same in both. This painting furnished a still further proof of Durer's connection with it. He, of course, like everybody else, had his defects, and his fault was badness of perspective. He had made the upper figures quite as large

as those on the ground, the perspective being lost sight of. That he went to Venice in 1506, he had told us himself; and from Venice he went to Bologna for instruction in perspective; and this painting in the east window showed how much he needed that instruction. He was peculiar for the very sharp turn which he gave in all his drawings to the off fore-foot of the ass. The nimbus in this painting was the one which he used only for ten years. On the 1st of January, 1500, he entirely discarded it, and to the end of his life, in 1528, he used the bi-triangular form. Another singular fact was that in all his engravings on this subject, he always represented the face of one of the attendants as hidden. There was no instance in which the three were seen. The same characteristic was found in the painting. This might seem a trifle to mention, but it was worth notice. He was very fond of putting stones on the ground. There might be found fifty examples of isolated stones. The drapery, the building, and the cup were also his. In the representation of Pilate washing his hands, what could be more Dureresque than the head? The turban was most extraordinary. The countenance of the Christ was entirely spoiled by the window-lead. In the Scourging of Christ, the nimbus and figures were of the well-known form which distinguished the drawings of Durer. In the Bearing of the Cross, the cross was in the form of a T, and had no stem above the cross-piece, as in the general form of crosses. He (Mr. Holt) could show a dozen instances in which the T form of cross had been used by Durer. There was some curious chain armour and a cap, which was also found in the engravings. In the treatment of this subject in the window-painting was a feature which he had never met with previously. Before and behind the two pieces of wood forming the cross was a cord or rope, which would appear to pain or distress the Saviour in walking. The cord was passed round his body, and a man was holding one end of it. In the engraving, two persons were seen in the distance digging the graves of the malefactors. In the window they were represented engaged at the same work and standing in the same attitude. In the next window was a characteristic but very ugly representation of Christ, and no one could come from Nuremberg and look at that figure without saying that it is Durer's. The purse and costume were essentially those prevalent in Nuremberg at that period; and the whole treatment of the subject bespoke the hand of Albert Durer, and no one else. The picture of the heavenly powers overcoming the powers of hell was Durer's. He (Mr. Holt) had seen several representations by Durer of the subject. In the supposed document of Sir Edmund Tame, this painting was thus described—"There is St. Michael the Archangel fighting with the devil and his angels, and overcoming them; and there is Beelzebub peeping through the fiery grate." The next subject was altogether omitted from the old

manuscript, for the simple reason that the writer did not know what it was. The picture represented the angels attending on our Saviour in his descent into limbo. The flames of hell were exposed to view, and there were to be seen portions of the bodies of Eve and Adam, whom, in all the representations of Durer, Christ was releasing from hell. In all the descriptions of the Fairford glass this was omitted, because it was not known what the subject was. It was in the details of the treatment of these subjects that the hand of Durer must be traced. The next window was a very fine one, and really merited all the attention which could be given to it, both for its composition and its execution and completeness. Everything in the picture was of the true Durer type. In the painting of the Transfiguration of our Lord the whole subject was properly treated. The hair exhibited a brilliant little bit of Durer's work. The detail was very exact, and the arrangement of the drapery and the angular folds were such as no other artist whom he (Mr. Holt) could recall had ever ventured upon. These were perfect types of what was met with, at the period, in the country about Nuremberg. Attention must be called to the representations of St. Dorothy and the Virgin and Child. What could be sweeter little statuettes than those? It was impossible to imagine anything better executed or more beautiful in taste. In the representation of our Saviour with the disciples on the way to Emmaus, there was a head which he (Mr. Holt) need not say was *not* by Albert Durer. Scarcely could he point to a more melancholy instance of the improper interference of restorers than the presence of that head. Could anything be more successful as a type of vulgarity? The cup represented in the next picture was a Nuremberg cup, which anybody acquainted with Nuremberg customs could swear to without hesitation. The furniture here introduced was furniture of the latter part of the fifteenth or the beginning of the sixteenth century. The whole of the costume was as well marked as could be desired. This picture, again, exhibited several unmistakable characteristics of Albert Durer. The small figures at the top were charming. Nobody else ever represented upraised wings in the manner in which Durer depicted them. In the picture of the draught of fishes the alterations by other hands were very striking. In one of the new portions the light was represented as on both sides of the figure, while in the original portion by Durer the light fell on one side of the figures, and the other side was in shadow, as it ought to be. In the descent of the Holy Ghost the dove was represented with another kind of nimbus, or an aureole. Here again was the characteristic angularity of Albert Durer. This was the last of the pictorial subjects. The next windows contained the figures of the twelve Apostles. They were grand to the last degree, marvels of art and position; exhibiting in the mode in which they were detailed a knowledge of the funda-

mental principles of art which could not fail very materially to improve the science of painting if the modern school could have the benefit of these pictures. These were real treasures, and were needlessly, and even cruelly, withheld from that admiration to which they were entitled; and the rising generation of artists were being deprived of treasures which they would find invaluable for their contemplation, study, and instruction. In one of the windows was a Prince of Wales' feather, which would dispose of the notion that the paintings were ever intended for the Pope. The upper portion of the last west window consisted of all new glass. In this restoration the church had received a parcel of what we might call the sheerest rubbish in exchange for the genuine article. It had been suggested that the artist who restored the window had simply cleansed the old glass, and restored it to its pristine beauty; but it was evident that all the glass in the upper part of the window was "Brnmagem," while that in the lower part was glass of Nuremberg. About that two opinions could not exist. The artist of Birmingham had, perhaps, done his best, and executed the task entrusted to him to the best of his ability. He (Mr. Holt) did not intend to cast the smallest blame on anybody; on the contrary, he was willing to believe, and did most firmly believe, that those who entrusted the glass to the artist for the purpose of being cleaned, really believed that it would be returned to them with increased beauty. Instead of that, they had been miserably duped, having had returned to them new glass of fourpence a yard in value, and the real Nuremberg glass was gone. He could only say that he hoped that not four-and-twenty hours would be allowed to elapse before a special messenger was sent off to Birmingham to make sure of the recovery of all the old glass. Let them hope and trust that it was not actually destroyed, and that money, art, and talent, might be found to replace a great portion of it. He could hardly imagine that the persons who put in the new glass would break up the old. No doubt they had arranged it and copied it to the best of their ability; but here was the result. With regard to the composition of the pictures of the west window, the arrangement of the figures in circles was essentially a characteristic of Durer; and he (Mr. Holt) should be happy to point out, at the evening meeting, the system upon which Albert Durer proceeded in the composition of the picture.

In reply to the Rev. Mr. Joyce, Mr. Holt said that, with the exception of the top row, the upper portion of the west window was all new. The old glass was almost always in small pieces, while the new material was in large pieces. The blue circle was all new, except in small portions at the top. A portion of the window represented St. Michael weighing the good and bad, according to a curious old German legend. He might mention, though it was a bold declaration to make, but he

was sure he was right, that Albert Durer was the first to treat the subject of the last judgment as it was here depicted. In the *Biblia Pauperum* he introduced two swords, one on each side of the Saviour; but in a subsequent representation he removed one of the swords, so as to introduce mercy as well as judgment. In the group on the left there was a perfect revelling of ideas. Many mistakes had been made in the explanation of that representation, but, to these, their own absurdity should be a sufficient answer. In the representations of the twelve apostles, there were further specimens of Birmingham work. No doubt the restorers had done their best, but was the result satisfactory?

On examining the west window of the south aisle, the Rev. Mr. Joyce observed a character, having the appearance of an ornamental capital A, located on the blade and near the hilt of an executioner's sword, which formed a figure in the picture. The attention of Mr. Holt was called to this mark.

Mr. Holt said that he was much obliged to the rev. gentleman for pointing out to him the character. In reality, it appeared to be something more than an A. There was a cross stroke at the top, which would form it into the monogram  $\bar{A}$  (AT). This recalled to his mind that on the preceding evening, Mr. Niblett mentioned that Albert Durer sometimes signed himself Albert Thürer, and hence he might write his initials as A. T.

Mr. Niblett said that it was not unusual to put a letter on the blade of an executioner's sword.

Mr. Holt observed that it had just been suggested to him by a friend that, in consequence of its being a usual practice to put a character on the sword-blade, Albert Durer might have taken advantage of the custom for the purpose of recording his own initials.

In reference to two old wall-paintings over the piers of the nave, Mr. Holt expressed his belief that they were executed by the German workmen who came to this country to fix the windows which Albert Durer had painted.

Mr. Roberts, in a brief description of the structure of the church, said that it consisted of a nave with aisles and a chancel with aisles. It was all late, and of a style which he was in the habit of calling "debased perpendicular." A great portion had been restored, and therefore it had become to some extent even more debased than it was at the date of its erection. It was said to have been erected in 1498. The Guildhall of the City of London, on the restoration of which he had been consulted, was built in 1499. It happened that this church was a little more debased in the upper part than the Guildhall, but in the lower part it was a little purer; therefore it was exceedingly probable that 1498 was the date of most of the lower portion of the

church. The upper part and outside seemed slightly more debased than the Guildhall. Probably the original building was completed in 1500, as two or three years would have been a sufficient time for the building of the edifice with the amount of money which John Tame had at his command. Mr. Beal had said that the whole of the church except the tower had been pulled down. A large portion of it might have been rebuilt, but if so, some of the original mouldings were put back in their former places; but nothing could be worse as regards taste and art, and therefore it was quite possible that the art which produced certain works in some parts of the sixteenth century, might produce the same work in the nineteenth. The old wall-paintings in the upper part of the nave were of a more exalted character than the style of the edifice, and reminded him very much of paintings of an earlier date. They were of a similar character to those in the Chapter-House at Westminster Abbey, which were attributed to foreign artists. That would bear out Mr. Holt's theory, that these wall-paintings were produced by the workmen who came over with Albert Durer's glass. As regards the construction, nothing could be more opposed to the earlier system of Gothic architecture than the terminations of the buttresses and the crossings of the roofs and the arches; but it was exceedingly probable that the roofs might have been altered and lowered. The tower had an aperture in the groining for the raising of the bells into their position.

The Rev. Thomas Morton remarked that when Mr. Beal said the church had been rebuilt, he meant that a portion of the old had been removed, and the other part built over.

Mr. Roberts said that if the church had been pulled down, the glass must have been replaced in its former position. The size of the church was such as to command attention. The church was an exceedingly handsome one; and but for the accident that on the site of a previous church it was entirely rebuilt by John Tame, at the time of the decline of a period of architecture, it would have been, perhaps, the finest church in England. The accident that John Tame lived a few years too late made all the difference. The tomb of Tame and his descendants was in the chapel at the north.

Mr. Niblett said that the date of the founder's tomb was 1471.

Earl Bathurst remarked that Rudder gave the date as 1498.

Mr. Roberts, after making a further examination of the founder's tomb, stated that the date of 1471, which Mr. Niblett had ascribed to the death of John Tame, referred to the death of his wife. John Tame was described as having died in 1500. It was said to be in the sixteenth year of Henry VII, which would be 1500-1. On one side of the nave there was a fourteenth century or early fifteenth century arch with the pier belonging to it; and it appeared as if the whole of the

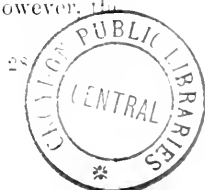


work had been enlarged and encased in order to bear the weight of the tower. It was quite clear that John Tame intended to entirely renew the church, and wipe out the traces of the old building.

Mr. Niblett called attention to the fact that the plan of the church was a parallelogram about two squares in size. It was not divided as were the generality of churches, in which the different portions could be distinguished from the outside. The portions were divided internally by carved wooden screens. The chancel was an appendix to the general plan. The tower was in the centre, and appeared to be the oldest part of the church. There appeared to have been at least two churches on the site before the present building; and they, instead of being cleared away, were included and built upon. Some of the arches were of a somewhat pointed character known as Perpendicular; the others were of what was commonly called the Tudor arch, though it would be something like it in the times of Edward IV. The architecture of the building generally was a sort of pseudo-Gothic. One peculiarity of the subjects of the painted windows was the prevalence of types and anti-types. There were the twelve apostles and twelve prophets, the four evangelists and four primitive fathers of the Church; the last judgment, and the judgment upon the Amalekite, and the judgment of Solomon. The foliage on the paintings was of the crisp description found in German sculpture and painted windows. The treatment of the foliage was very un-English. The most beautiful foliage in English sculpture and glass was of the fourteenth century.

After partaking of an excellent lunch at the Bull Inn at Fairford (the noble President being in the chair), and duly thanking Mr. Holt for his able lecture, the party proceeded to Bibury, where Mr. Roberts directed attention to various points of archaeological interest, and read the following paper:—

“The manor of Beecheberie or Bibury is one of those whose history commences with Domesday Book. Then it was held by the church of St. Mary of Worcester, and it appears to have extended to twenty-one hides. A priest is named as having three hides. In Edward the Confessor’s time, it is stated that the whole value was £18, and was then the same. In 1130, the Bishop of Worcester, John Pagan, assigned the tithes to the Abbey of Oseney, founded at Oxford for secular canons by Robert D’Oily, but afterwards removed to Oseney, and then the order of regular canons of St. Augustine was adopted. Thus the Abbey appointed the priests to the church from that time until the dissolution of the Abbey. It seems that the possessors of the manor were not left undisturbed, their title was several times disputed, and the right to be free from external jurisdictions was also questioned, the church having been claimed as a peculiar. In all cases, however, the titles and claims were substantiated.



"As no history of this church and manor has been written, I must call attention to several records where mention is made of it, and which have not hitherto been made use of, but which I have found of service in preparing this necessarily short account. In the *Inquisition: nuncium* is an entry as regards taxation. The patent rolls of 22nd Richard II shows that one Thomas Webbe was the incumbent. The hundred rolls of 2nd Edward I, show that a *quo warranto* was issued to the bishop as to his title. As regards the church, and several others, there are some curious benefactions recorded.

"1. Hugh Westwood gave by will in 1559, for four of the most impotent and poor men of Bibury, for maintenance, clothing, and firing, and who are lodged in his almshouse, a rent-charge producing £18.

"2. John Smithier gave by will in 1621, ten pounds vested in the churchwardens, being borrowed for the use of the church thirty years before, for four widows in Bibury, if possible; thus showing the extraordinary claims of the Bibury women to the attention of bachelors or widowers, or else pointing to summary extinction of the church.

"3. Thomas Tawney gave by will in 1676, £50 (part of the church in 1654) for the use of the poor.

"It appears, therefore, that sums of money were borrowed from parishioners for the use of the church, and remain, I presume, to this day a rent-charge upon the parish.

"The church consists of a nave 75 ft. 5 in. by 24 ft. 6 in. being slightly narrower at the west end, a south aisle about half the length of the nave and 14 ft. 6 in. wide, and a north aisle the whole length 13 ft. wide, a chancel 44 ft. by 15 ft., with an arch 8 ft. 11 in. wide, a tower at the west end of the north aisle, and a south porch. This church may be appropriately described as an unknown treasure. It has been said repeatedly to have a very curious history, if only it could be made out, and in the absence of perfect records, we are driven to read its history on its walls. Undoubtedly, then, the foundation was Saxon, and many parts remain to show its size and construction. The nave is large, and the construction shows that the Saxon church was limited to nave and chancel. The latter, however, was not of the same shape or size that it now is, having been shorter and terminated in an apse: the chancel opening bears every appearance of being the original size. The nave has been lengthened westward from the five arcades inserted in the Saxon walls on the north side, of transition or late Norman date, while the arcades on the south side are of a later date. At the west end on the south side are three lancet windows, one being at a lower level than the others, with a circular or eyelet-hole window over it, splayed inside and out precisely similar to those discovered at Framlingham Earl, in Norfolk, and others which I have before pointed out in that district.

"I understand that Mr. Scott, who restored this church, considered this window to be Saxon. Now, although there is much of Saxon in the structure, I believe the window to be of the earliest Norman period. It is in a very peculiar position, and appears to me to have been a former loft. There is a shaped recess in one of the columns of the south arcade, which looks as if a beam had been "housed" there, but it may have been a reliquary.

"The clerestory is of the early part of the fifteenth century.

"At the west end is a five-light window of the fifteenth century, with the remains of a lancet over it. The roof is of the latter part of the same century.

"In the north aisle, I must call attention to the small piers or buttresses which are peculiar to Saxon work, though in this instance they vary from the ordinary type, and seem to have been seriously restored. I have made inquiries of Mr. Scott, but I cannot ascertain what was done there. At the east end of the nave, a rood loft extended all across. There are some very early Norman capitals, supporting a pointed later arch, and above are the remains of figures of the rood.

"The plan of the nave suggests the possibility of its having been arranged for a choir. The chancel, as I have said, was lengthened, but still at an early date. The eastern ambries being always an evidence of early times, there are as many as eight ambries all together, and two *piscine*, both with shelves, five of the ambries having been closed by doors. At the eastern end of the chancel is a low side window, which has been said to contain the original glass; the jambs, however, show signs of having had shutters before the glass. A priest's door is on the south side. It may be noticed that the chancel walls are thinner at the upper part than below. Externally there are two specimens—one of late Saxon scroll-work, and the other of early Norman; one built into the wall of the chancel, and, as our member, Mr. Irvine, thinks, marks the end of the Saxon work; the other is at the south doorway. The gargoyles are very droll: one man is sick, and holds his head and stomach; another holds a vase in one hand, and a third carries one, with two hands, above his head."

From Bibury the party returned to Cirencester, where the following paper was read at the evening meeting at the Assembly Rooms, J. R. Planché, Esq., Somerset Herald, V.P., occupying the chair: "On Richard of Cirencester and his Writings," by Edward Levien, Esq., M.A., F.S.A., Hon. Sec. (see *ante*, pp. 129-133); after which Professor Buckman, F.G.S., F.L.S., made some remarks upon Roman antiquities and early weapons (see *post*, p. 212).

Mr. T. Warner asked if Mr. Levien meant to say that none of the works ascribed to Richard of Cirencester were genuine.

Mr. Levien replied, he had given the names of his genuine works.

Mr. Black pointed out his reasons for disbelieving the historical work attributed to Richard of Cirencester. He with many others amongst whom was his friend Sir Richard Hoare, were, until a few years since, in favour of the work; but no one conversant with the writing of the period at which this was supposed to have been written, could for one moment be deceived by it. It was, in his opinion, a fabrication, which had tended to throw into disrepute the *Antonine Itinerary*, which had since been found, in the distances and measurements given, as remarkably correct as Bertram's was found to be remarkably wrong.

Professor Buckman made the following remarks on Roman antiquities and on early weapons. He said he must first apologise for not being present when they visited the Museum, as he should have very much liked to have had the pleasure of conducting them to the Museum which he had first the honour to arrange; but he was then engaged in arranging a museum for Lord Eldon. With regard to the Camp at Ransbury Rings, he really did not know until that season that he was expected to conduct them round, or he would have certainly been there. Those "Rings," as they were called, were mentioned in the work published by Mr. Newmarch and himself conjointly, and were very probably a camp similar to that found at Trewsbury. They appeared to have been first some kind of defence raised by the Britons, and afterwards contracted and improved by the Romans for military purposes. The excavations that had been made in the neighbourhood were first commenced by him in 1851, in the Leuses Garden; and from a large opening that was made, one or two Roman villas were traced out. It was then that he succeeded in getting a very large number of the objects now found in the Corinium Museum. With regard to false antiquities, it was well known that no sooner did a place become noted for any particular thing, than a number of spurious articles would be almost sure to get about. He had an instance of some very large Lisbon grape-jars of sufficient size for the "Forty Thieves." All sorts of Roman figures had been scratched on them with a rusty nail, or some such instrument; but they would invariably be able to detect the sham by the careful manner in which dirt is rubbed into it. Both in the discoveries at Chedworth and at Cirencester there was a remarkable scarcity of weapons. With reference to the villas at Cirencester, they had, however, some particularly fine specimens of pavements, and a large quantity of Samian pottery. The latter was fragmentary, it was true, but exceedingly interesting. Some pieces had four or five rivets through them, so they might infer that it was much valued at the time. At Chedworth the pottery was very scarce indeed; but as it was much valued, a considerable quantity of it may have been carried away; or perhaps they had yet to

discover the part answering to a butler's pantry. A pair of compasses or dividers had been found at Chedworth, very much larger than any discovered at Cirencester. The Cirencester Museum was fortunate, however, in having some beautiful specimens of statuary, whilst at Chedworth only one had been found. The Romans appeared to have been acquainted with the art of deception, for many bronze coins had been found covered with a thick plating of silver. With regard to the Roman wall, when it was excavated, the stones are found to be very nicely ashlered, which circumstance proved fatal to them, for they were from time to time taken away for building purposes. It could hardly be credited, on first examination, that it was a Roman wall, because there was an entire absence of brick; but his answer to that was, that where there was such an abundance of stone to be procured so easily, they would not be likely to take the trouble to make bricks. There had been some little discussion about the amphitheatre, or "bull ring," as it is called. Now, he had made a minute examination some years ago, and had excavated a section. There he had found fragments of pottery and some coins, the date of which he could not remember, but he had no hesitation in pronouncing it to be really what it was called,—an amphitheatre. It was highly probable that it was originally a quarry from which they obtained stone for the erection of Corinium, but they had doubtless, without much difficulty, converted it into an amphitheatre. To return to the excavation in the Leuses garden, he would observe that just before he left, it was sold, in lots, and a new town was now springing up there. He was very desirous to encourage digging, and endeavoured to induce several of the owners to do so, but found that they would not do it without being paid for it. He had, therefore, to resort to strategy, and he had circulated a report, for which he was responsible, that Julius Cesar had left a crock of gold somewhere about Cirencester. (Laughter.) That set the men digging, and a few days afterwards he received a very beautiful jar containing what appeared to be the skeleton of a blackbird or thrush, or something of that sort, which he supposed to be something like the juvenile interments made in the present day of some pet bird or animal.

Professor Buckman finished his remarks by giving a description of a number of flint implements, fragments of pottery, etc., which were laid on the table.

Mr. Roberts, referring to some flint implements from the borders of the Baltic, which were being exhibited at the Armoury, said he had looked at them, and some of the specimens were spurious; but the latter were at once withdrawn on their being pointed out.

Mr. Richard Mullings, referring to the "bull ring," said it may not be uninteresting to some persons present to know how the amphitheatre

came to be designated by its present name. Late in the seventeenth century, or early in the eighteenth, a society was raised in Cirencester in favour of the Pretender, called the Jacobite Club, of which club he had now the honour to be a member. Their meetings were held at an inn called the "Bull," and there was upon record an entry stating that a sum of money was voted for the purchase of a "bull." That bull was doubtless baited in the amphitheatre, which had since been called the "bull ring."

After the usual votes of thanks to the Chairman and the readers of the papers, the meeting dispersed.



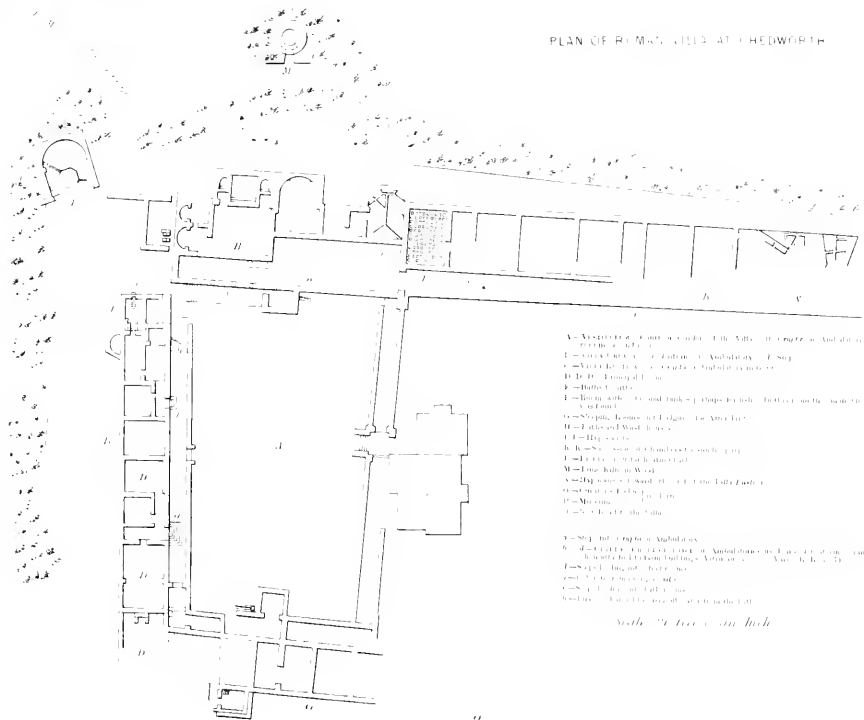
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# PLAN OF REMAINS AT HEDWORTH



- A—Vestibule, entrance to the Villa, (it connects the Ambulatory with the Villa)
- B—Staircase, (it connects the Ambulatory with the Villa)
- C—Staircase, (it connects the Ambulatory with the Villa)
- D—Toilet, (it connects the Ambulatory with the Villa)
- E—Bath, (it connects the Ambulatory with the Villa)
- F—Room, (it connects the Ambulatory with the Villa)
- G—Staircase, (it connects the Ambulatory with the Villa)
- H—Staircase, (it connects the Ambulatory with the Villa)
- I—Staircase, (it connects the Ambulatory with the Villa)
- J—Staircase, (it connects the Ambulatory with the Villa)
- K—Staircase, (it connects the Ambulatory with the Villa)
- L—Staircase, (it connects the Ambulatory with the Villa)
- M—Staircase, (it connects the Ambulatory with the Villa)
- N—Staircase, (it connects the Ambulatory with the Villa)
- O—Staircase, (it connects the Ambulatory with the Villa)
- P—Staircase, (it connects the Ambulatory with the Villa)
- Q—Staircase, (it connects the Ambulatory with the Villa)
- R—Staircase, (it connects the Ambulatory with the Villa)
- S—Staircase, (it connects the Ambulatory with the Villa)
- T—Staircase, (it connects the Ambulatory with the Villa)
- U—Staircase, (it connects the Ambulatory with the Villa)
- V—Staircase, (it connects the Ambulatory with the Villa)

North is towards the top



# THE JOURNAL

OF THE

## British Archaeological Association.

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SEPTEMBER, 1869.

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### ON THE ROMAN VILLA AT CHEDWORTH, GLOUCESTERSHIRE, DISCOVERED IN 1864.

BY THE REV. PREBENDARY H. M. SCARTH, M.A.

THIS villa, which is situated in the line of the Foss Road, and is distant seven miles from Cirencester (the ancient Corinium), and two miles to the west of Foss Bridge Inn, lies on the slope of a valley in the Cotteswold Hills, through which flows the river Coln. It is distant from Gloucester about sixteen miles. The circumstances of its discovery, and many particulars respecting it, will be found in a paper in the *Proceedings* of the Society of Antiquaries of Scotland, vol. vi, part 11, p. 278, by James Farrer, Esq., Hon. Memb. Soc. Antiq., Scot. Further particulars, with drawings of the bath and the portion containing the tank of water, are given in a paper in the *Journal* of the British Archæological Association for June, 1868, by J. W. Grover, Esq.; and an account of it was also drawn up by the Rev. Mr. Lysons, for the meeting of the Archaeological Institute, at Warwick.

The villa is situated on the estate of the Earl of Eldon, who has not only had careful plans made of the portions uncovered, but has erected sheds over the pavements, and built a museum on the spot to contain the interesting relics which have been brought to light. The walls have also been protected by placing copings upon them, formed of the roofing tiles which formerly covered in the villa, and have been found in great abundance. Stoves and the needful apparatus for preserving the floors from frost have been placed within the sheds, and every care has been taken

to preserve this very interesting monument of the household arrangements of Roman times from injury by weather or other mischance.

Although much has been brought to light, yet the entire extent of the buildings is not ascertained, as fresh traces of walls are continually occurring. The building (as far as the plan is at present laid open) seems to have formed three sides of a square, one being much longer than the others. This is the ordinary form of a Roman villa of a large size. Mr. Farrer, in his paper in the *Proceedings* of the Scottish Antiquaries, speaks of two villas; but it rather seems that the villa is *one*, having two portions, one for the owner's residence with his family, and the other for the farm servants and labourers. The portions laid open appear to have been: 1, the *villa urbana*, which contained the apartments of the proprietor: 2, the *rustica*, for the farm-labourers; and the *fructuaria*, or store-houses, probably remain to be uncovered. The form of this villa, from its perfect preservation, will be found to be very instructive when compared with others. More of it remains than is usually found in Roman sites; and it has been less destroyed, being situated on the declivity of a hill. It will bear comparison with the villa at Lydney, or the other Roman villas which have been found in Gloucestershire, as at Stancomb Park, Woodchester, Whitecomb, Withington; and the pavements are in very good preservation, and show a high state of art, and one of the subjects designed is of unusual interest. Owing to the peculiarity of the situation on the slope of the hill, the walls remain to a greater height than usual; and the condition of the remains seems to show that, after the building was plundered and burnt, the site was left undisturbed, and has been sheltered by the growth of underwood, until the recent discovery, which was due to an under-keeper while engaged in catching rabbits. The finding of at least 257 coins, most of them of the late Roman period, enables us to fix pretty accurately the date of its destruction, and the period during which it was inhabited; while the finding of the Christian symbol cut upon the stones of the building, enables us to fix the building, or repair, or enlargement of the villa, to a period subsequent to that of Constantine the Great. Mr. Lysons, in his book entitled *Our British Ancestors*, p. 76, has given

representations of these monograms, and they also occur in a paper on "Pre-Augustine Christianity in Britain," by J. W. Grover, Esq. (Sept. 1867), in this *Journal*. The one was found under the steps leading from the long corridor into the *villa urbana*, and he, therefore, considers the building to have been Christian. A third monogram has been discovered at this villa, on a metal stamp. Finding the Christian monogram under the lowest step is certainly a singular fact, and favours Mr. Lysons' view : but there is no Roman example of the Christian monogram before A.D. 307, unless the statement of De Rossi be correct that he found one on an epitaph of A.D. 298.<sup>1</sup> It is to be regretted that only one single lettered stone has yet been found. This bears the letters PRASIATA,<sup>2</sup> which only lead us to regret the loss of the remainder, if any more existed. The tessellated floors are of a good period—certainly not in the decline of the Roman power—and bear a close connection with those discovered at Cirencester : the same artists may have designed and executed the tessellated floors in both places. Cirencester has proved rich in mosaics, which are well preserved, and have been well described and illustrated in the volume entitled *Illustrations of the Remains of Roman Art in Cirencester*, by Professor Buckman and Mr. Newmarch. These pavements are of a very high order of art, and since their discovery a pavement, treated in a similar manner, has been found on the site of Carthage (see Davis's *Carthage*), and probably belongs to Roman times, when the city was rebuilt and colonised by that people. Corinium, like Aquæ Solis, seems to have been the centre from which the arts and elegancies of a refined state of society penetrated into the surrounding country. Twenty Roman villas have been laid open within the radius of a few miles of Bath ; and around Cirencester they seem to have been almost as numerous, and similarly around Gloucester ;

<sup>1</sup> According to a late work on the Catacombs at Rome, a form of monogram consisting of a X with a straight line drawn through the middle, occurs on an inscription, A.D. 268 or 269, as well as upon others not bearing certain dates. The Constantinian monogram, which will be found figured in vol. xxiii of this *Journal*, plates 10 and 11, is formed of the two first letters of the Greek name for Christ, the X and P. It is not easy to fix its date with certainty ; but it was known to the Christians long before the triumph of Constantine, although the few dated inscriptions upon that event do not supply any specimens of it. (See *Roma Sotteranea*, by Mr. J. Spencer Northcote, D.D., and W. R. Brownlow, M.A. (London, Longmans, 1869.) Both the e forms are found on stones in the villa at Chedworth,—two instances of the latter form, and one of the former.

<sup>2</sup> Or Prasinata.

and when these cities fell into the hands of the Saxons, these neighbouring villas most probably suffered pillage and destruction. The latest coin (Valentinian, A.D. 455) would bring them down to about a century previous to the period of Ceaulin's victory at Dyrham, which brought the cities of Cirencester, Bath, and Gloucester under his power (A.D. 577). As no Saxon coins are found in these villas, they were, therefore, probably occupied, until the period of the Saxon conquest, by Roman-British families, among whom the Roman coinage continued to circulate. The coins found in the Roman villa at Chedworth correspond in date to the coins found in the Roman villas excavated around Bath.

Before, however, attempting to unravel the history of this villa, something ought to be said about its plan, as far as it is yet ascertained. In the portion which I regard as the *villa urbana*, in which are contained the tessellated floors and the bath, there are sixteen chambers and two long corridors. These chambers form two sides of the square, and I cannot but think that the buildings have extended yet further east or south-east. The principal apartments have faced the east, looking up the pretty valley of the Colne. The long corridor and the rooms behind it, in which are the elegant pavements, caught the beams of the rising sun, and must in summer time have been gratefully cool in the evening. In this portion, at the northern end, are the baths, which have been well drawn and described in Mr. Grover's paper, and there is a flight of steps leading into them out of the corridor. Under these was found the Christian monogram. The suite consists of three apartments and the passage, together with the bath, which occupies half the space. They do not appear to have communicated with the chambers at the south end of this portion of the villa, which were entered by another flight of steps. The tessellated floor in the bath-apartments having been so well described, I need not repeat it; but the tessellated floor at the south end interested me most, on account of its elegant pattern and execution. It seems to contain the figures of a dance, eight in number, in which the couples gradually approach or move round each other, till in the last figure the gentleman places a chaplet on the head of the lady. This may be seen in his hand, in the first figure. Unhappily several of the compartments have been broken up by the burrowing of rabbits.

The length of the larger chamber is 28 ft. 9 ins. by 18 ft. 6 ins.; the next is 13 ft. square; and the third, 14 ft. 6 ins. by 18 ft. 6 ins. These, no doubt, were the principal living rooms. The sleeping rooms and slaves' apartments seem to have been at right angles to these. It would be mere conjecture to venture to assign names to these particular chambers; but if any one would wish to make the attempt, he may consult the plans of Roman villas given by Castel in his treatise on the villas of the ancients, or Dr. Daubeny's work on Roman agriculture, where he will find each portion of the villa assigned to its peculiar use.

The villa at Chedworth, however well furnished with apartments it may appear to us, falls far short of what a Roman thought needful for perfect comfort. The complete Roman villa seems more to have realised the character of one village, for all the slaves and retainers of the Roman master seem to have had their allotted place within his residence; whereas with us each labourer or artizan has his own cottage, and lives apart from his neighbours.

In continuation of this line of buildings, facing the east, is that very interesting portion, a drawing of which is given in Mr. Grover's paper, and which contains an octagonal basin of pure water fed from a spring near at hand. The water from the reservoir is conducted into it by a drain. This occupies the northern corner of the villa, as far as explored, and terminates in a circular apse. It is difficult to say what was the purpose of this chamber. At one end of this, to the left as we enter, was found a stone altar without any inscription on it, of the usual form, and there are also three small recesses in the wall. Was this altar placed in honour of the deity presiding over the spring? And did the ancient altar remain after the tenant of the villa had become a Christian? Mr. Lysons supposes this apartment to have been a baptistery; but the finding of the heathen altar rather militates against the idea. The sight of these pure waters collected into the cool basin, with the deep shade of the wood overhanging, forcibly recall to mind Horace's elegant ode, and the finding of the altar which stood before the fountain gives it peculiar force :

"O fons Bandusie splendidior vitro,  
Dulci digne mero, non sine floribus,  
Cras donaberis hædo  
Cui fons turgida cornibus

Primis, et Venerem et prælia destinat ;  
 Frustra : nam gelidos inficiet tibi  
     Rubro sanguine rivos  
 Lascivi suboles gregis."

The same cool waters which refreshed the lordly Roman and his retainers, now minister to the comfort of the country villager or curious visitor. Just below this octagonal reservoir, and at right angles to the corridor which fronts the chambers and the bath just described, is a second long corridor, which has also been paved with *tesserae*; the upper portion of which seems to have been supported on pillars, two of which, about 12 ft. apart, remain *in situ*. At the back of this long corridor is a range of buildings which I have supposed to be the *villa rustica*, or that allotted to the labourers on the farm. This is only a conjecture put forth with some degree of diffidence, because much remains here to be uncovered, and traces of floors and *pilæ*, as well as baths, appear to be under the surface. These baths, like the others, were approached by steps out of the corridor. To the east of these, and behind the corridor, appear to have been a recess, 11 ft. deep, and extending about 50 ft. The corridor is paved throughout its whole length, but the pavement is much destroyed. Behind this seem to have stood baths and washhouses, the mill for grinding, and the floor for drying the corn, and probably the anvil and the forge, and whatever was needed for the use of a country gentleman's or nobleman's residence. The elegant in this villa seems to have been united with the useful. It is evident that working in iron was carried on to a considerable extent, by finding the pigs of unwrought iron; and that carpentry was, is evident also from the very perfect pair of Roman compasses which have been discovered. The horses were also probably stabled along this range of building, and the chariots and farm conveyances kept here, though we cannot yet assign to each space its particular use. That this is not merely ideal may be gathered from Columella's description of a Roman country villa. "The *urbana* has to be divided into winter and summer apartments; the winter having their bedrooms fronting the east, their dining-rooms the west, whilst the summer ones have their bedrooms to the south-east. The *pars rustica* consisted first of a kitchen, which, being the general resort of the slaves, must be spa-

cious; and likewise, as a security against fire, should be lofty. The slaves who were at liberty were to have their respective cells looking towards the south; those who were kept chained ought to be provided for their prison with a room (*ergastulum*) as healthy as possible, underground, and with numerous but narrow windows, so high above the floor as to be out of reach." (See Daubeny's *Rom. Agri.*, pp. 55, 56.) A pair of small manacles have been found in the villa at Chedworth, which seem more suited for the hands of a young person than one grown up. There was also to be a dwelling near the gate for the *villicus*, or bailiff, whose duty it was to overlook the slaves. The storehouse, in which all the implements of the farm were kept, was to be near to the lodging of the *villicus*.

A Roman villa in Britain was probably not so fully and completely provided with all the requisites of Roman husbandry as stated by Columella and other writers; but as we find the tessellated floors of the living rooms, and the baths and corridors, so do we expect to find other features, though less perfectly developed than in Italy and other southern countries. I have little doubt but that further excavations will reveal the portion which is denominated the *fructuaria*, and received the farm produce. Here were the granary, the wine-press, and wine-cellar; but in the present villa this may have been united with the *villa rustica*, and there appear indications that it was so; but the whole extent of the building towards the east is not yet uncovered. The wood-house, where the faggots were dried for fuel, was placed near the heating apparatus, and the superfluous heat was used for drying the wood. The slaves had their baths as well as the owner of the villa and his attendants.

In considering the plan of this villa, so kindly lent me by Mr. Farrer, I find that many indications of walls and drains are found beyond the parts already excavated; and if the work of uncovering still proceeds, we may have much more to describe at a future day. *Tesserae* have been picked up beyond the new walk made to the north of the excavations, and there are evidences of buildings beyond the limekiln. Burnt bricks, slates, *tesserae*, coins, bronze and stone articles, are found all along the course of the new road; and at the eastern end of it a chamber, with large drain-stones used as steps, but the wall was nearly destroyed.

Beyond the north-west angle of the villa an ancient road led to the circular temple in the wood, which was distant about a hundred and fifty yards from the villa, upon the declivity of the hill. Here, I believe, was found the piece of sculpture which is alluded to by Mr. Grover, and which contains the figure of a hunter dressed in a tunic, with his *palium* fastened to his right shoulder, and twisted over the left arm, holding a rabbit in the right hand; on his right side is a greyhound sitting at his feet; on the left hand, and behind him, is a stag. The whole is contained in a small alcove, the length of which, to the top of the figure, is 17 ins., and the breadth 10½. Was this circular temple dedicated to Diana or to Vesta? The sculpture would lead us to think it was to the former, or it may be only one of several other decorations which have perished. The small pieces of sculpture turned up in examining the sites of villas appear to have been very rude in their execution.

Beyond this temple, further up the wood, is a large barrow, which has been cut through, and the cist within it laid open. Among the implements found in the villa is a *Cutter* or sacrificial knife, for flaying the victim.

The position of Chedworth is marked on the map of Roman Britain which accompanies the *Monumenta Historica Britannica*, and is placed upon the line of the Foss, a few miles beyond the point at which Akeman-street diverges from the Foss. It is not inserted at all in Horsley's map, and therefore its insertion in that of the *Monumenta Historica Britannica* must have arisen from the Roman tile, with the stamp upon it, found in the year 1760, an account of which is given in Rudder's *History of Gloucestershire* (p. 334) as well as in Gough's edition of *Camden's Britannia*.

In Listercomb Bottom, in this parish, were found the remains of a bath or hypocaust, and the pillars which supported the floor are described. The bricks are said to have borne the stamp ARVERI, in Roman capitals, and one of them is now in the Museum at Cirencester. There was a spring of water, and a cistern to receive the waters, and several things are said to have been found and destroyed at the time. One of the bricks was preserved by Dr. Shaw; and this was the only record that remained of what probably was another interesting villa which bordered the banks of the river Coln. When I visited the site of this discovery



last year, traces of Roman bricks were still to be seen in the course of the small stream that trickled down the side of the hill. It would be worth while to investigate this locality still further. The finding of these bricks with the stamp ARVERI upon them is interesting, because the name at once reminds us of the British king Arviragus, as the finding of the name Prasiata or Prasinata may remind us of another, Prasutagus, both mentioned by Roman writers. It would be a bold step to declare that these are the actual stamps of the two kings, one of whom certainly, and probably both, held their dominions under the Roman rule; but it is an interesting fact that these discoveries should be confirmatory of names mentioned in Roman writers. The Roman historian Tacitus, and the Roman satirist Juvenal, mention kings of this name; and here we find names very similar preserved in and around this villa. Prasutagus was king of the Iceni, the inhabitants of Norfolk and Suffolk under Roman rule; but this need not prohibit the mention of him on a stone in Gloucestershire. I do not wish to press an argument too far upon a slender basis; but the discovery of names recorded in history, and the finding of two or three instances of the Christian monogram is a very suggestive as well as a very interesting fact, and adds no little value to the discovery of this villa. The form of the letters upon the inscribed stone found in this villa would fix the inscription to a late period, about the middle or end of the fourth century. See *Archæological Journal* (iii, p. 274) for examples of lettering of that date found in Wales.<sup>1</sup>

<sup>1</sup> The variety of stamps found upon tiles at Cirencester and around the city would lead to the supposition that the names only of the manufacturers were indicated. It is curious, however, that some of these should have the letters IUS. Those that I have been able to have copied are that already mentioned, of which two specimens occur,—TPFA (two specimens), TPEC, TPEF, FPF (two specimens), TCM, ARVERI (two specimens). It has been suggested that the word PRASIATA may indicate one of the factions of the Circus, and been inscribed by some ardent supporter of the *Green*. Some slave of the family may have written it up. There is a mark on the stone, after the last letter of the word, which is not unlike an F; and if so, the words may be read, PRASINATA FACTIO; or “Prasina feliciter agat”,—“May the Green succeed in driving, or, Success to the Green.” Those who would desire more information on the subject of Roman chariot racing, and the great excitement occasioned by the rivalry of the different factions, may consult Gibbon’s *Decline and Fall of the Roman Empire*, chap. xl; or Laborde’s *Italica*, where an engraving is given of a mosaic representing the chariot-race, with a full account; also some interesting inscriptions to the memory of noted racing men, as the following :

D.M.

C. POMPEIO EVSCELNO



The method of flues by which the apartments of this villa were warmed, remains in a very perfect state. We find not only the remains of the stoves, but the flues in the wall are perfect to a certain height. The furnace to the south, when first discovered, was filled with ashes and rubbish. In few villas can the arrangement of the baths be studied to more advantage, and as the excavations proceed we may hope to arrive at a perfect knowledge of the arrangements of a Roman country villa. Leaden pipes have been found; one which carried the water from the octagonal reservoir into a small trough  $15\frac{1}{2}$  ins. long by 13 ins. wide and  $9\frac{1}{2}$  ins. deep; also in the bath of the principal part facing east, and at the north end, the water was carried off by a leaden pipe, which still remains in the wall, into an open stone drain crossing the corridor. A lead pipe, 20 ins. long and  $8\frac{1}{2}$  ins. in circumference, took the water in the swimming bath, in the second portion of the villa (or *villa rustica*), into the small bath in the east side; and another pipe, of similar dimensions, is still, I believe, in the wall between the swimming bath and the small bath on the west side. In this portion of the villa a hollowed stone drain runs behind several of the rooms. Ten of the twenty-three rooms or spaces which have been here uncovered are 24 ft. 6 ins. long, and vary in width from 9 to 24 ft. In one room (Mr. Farrer says) a mass of molten lead was found. It weighed sixty-seven pounds, "and had evidently poured off the roof of the building into a hollow place. Some of the large slates falling on it gave it the flattened appearance it now presents." We have here a very clear proof that the villa was destroyed by fire. "The interior of the rooms had been in most instances, possibly in all, plastered with mortar, and painted. In one (Mr. Farrer tells us) there were a rude cross and other marks in the wall." "A lime-kiln, 9 ft. deep and 10 wide, was found in the wood behind this second portion of the villa. Fragments of cornices and other marked stones were dug up. They were partially calcined." Many articles have been found in the course of the excavations; but Mr. Farrer observes that

CONDITORI FACTIONIS RVSSATAE  
PATRONO BENEMERITO OPTIMO  
ET PIENTISSIMO LIBERTI ET HEREDES  
FECERVNT DE SVO.

(*Boulenger*, chap. xliv.) A writer in one of the local papers suggested this reading of the stone, which deserves to be recorded as worthy of attention.

“the absence of articles of intrinsic value justifies the presumption either that the inhabitants had time to remove their property, or that the place was pillaged before destroyed.” There is an entry in the *Saxon Chronicle*, under the year A.D. 418, to this effect, “This year the Romans collected all the treasures that were in Britain, and some they hid in the earth, so that no one has since been able to find them, and some they carried with them into Gaul.” It is probable that articles of gold, silver, and jewelry, were carried away, and that the bronze coins were buried as we find them, and occasionally silver. The many hoards of coins, and the number and variety, found in the sites of Roman cities and villas, testify to the abundance of money in circulation up to the coming of the Saxons. It is instructive to observe how the lapse of ages has altered the nature of the coinage. The coins of value in Roman times are now only valuable as historical records and as articles of curiosity. Of the more valuable articles (very few in number) found in the ruins of this villa, is a silver spoon,  $2\frac{1}{2}$  ins. long and  $1\frac{1}{2}$  in. wide, with an arched swan’s head handle,  $1\frac{1}{2}$  in. long. The salutation inscribed on the inside, CENSORINE GAYDEAS, seems to shew that it had been a gift; and the probable date of the spoon is thought by Mr. Franks to be the third or fourth century. Mr. Farrer states it was found in a mass of rubbish behind the upper portion of the villa which fronts east (*villa urbana*). Only two silver coins have been found. Both are well preserved.—1. Obv., IMP. CAES. M. ANTONINVS AVG.; rev., figure of Moneta; leg., MONETA AVG. This coin is one of Eliogabalus, and of base metal. 2. Obv., VALENS. P.F. AVG.; rev., VRBS ROMA; leg., T.R.P.S. Two very perfect bronze spoons have been found, bronze *fibulae*, rings, small twisted chain, bone hair-pins, and bronze plates. The bronze coins are numerous. The most perfect and interesting are those of Constantine, Constantius (much worn), Pertinax, Urbs Roma, Gratian, etc. Iron implements as well as bronze are abundant. Of the former, a pair of manacles of small size, which could only have been for a child or a female; a sacrificial knife; also common knives, horseshoes, chisels, spear-head, rings, cooking utensils,—as, for instance, a crook for suspending a kettle, with an iron loop or opening at the upper end for fastening it: as well as the three pigs of iron already mentioned, which lead us to think that the iron

utensils were manufactured on the spot. Of the latter, a pair of compasses, keys, nails with broad heads, *fibulae*, pins, spoons, needle, buckles, armlets, and plain and ornamented finger-rings, twisted chain with a swivel, plates of bronze punctured and ornamented, a *Stylus*, a steelyard with a leaden weight attached, and other articles.

Various kinds of pottery have been found, but all broken into fragments. *Amphorae* and vessels of various sizes, much of a coarse description; some specimens of Samian ware, one riveted with lead; two pieces of a bowl, the bottom portion of which bore the potter's mark, MİCİO M.X.; and another with the stamp, GENIALIS F.; part of a bowl of Durobrivian ware; cullender of coarse black ware, and another of lead; a very perfect *Mortarium*, a black-ware chafing dish, top of a vessel of coarse red ware, some portions of wall-plaster with patterns upon it. Specimens of a variety of glass have also been found, some very fine in quality, and some of coarse texture; a fragment of fine glass with an embossed pattern on it; a cornelian, being part of the figure of a horse; and the stone of a ring, some whorls of baked clay and of Kimmeridge coal. Abundant remains of domestic animals have been found, viz. of the horse, ox, sheep, pig, and fragments of antlers of a large kind of red deer, oyster-shells; but only two fragments of the human skull, which were picked up in different places. A great many fragments of stone pillars of all sizes, bases of columns, hexagonal tiles, stone *pile* and troughs; all of which will be collected eventually, and arranged in the local museum, and it is hoped that an accurate catalogue will be made.

Behind one of the rooms in the first or principal part of the villa, in a recess measuring 4 ft. 4 ins. by 2 ft. 3 ins., were found fragments of two small stone statues, the feet of which are sandaled and attached to the pedestal.

The opening of this villa, and the perfect state of the floors, together with all the accompanying chambers, which recall to us the domestic arrangements of a Roman mansion in Britain, render it one of the most interesting discoveries of modern times. Other villas in this country have been laid open, and their floors uncovered, and the extent of ground which they covered has been pretty accurately ascertained: but in none of them are the walls so perfect, or have more objects of interest been found. An eminent member

of this Association has observed that "modern discoveries have shewn us how marvellously the country was covered, especially in some of the southern and western districts, with these great rural residences" (see *Celt, Roman, and Saxon*, by T. Wright, Esq., p. 186); and he draws a lively picture of the many villas in the neighbourhood which must have greeted the eye of the traveller in Roman times. The present discovery adds to that number, and verifies his observation that as these sites have been for the most part discovered accidentally, many more probably remain to be found. We can only earnestly hope that, if such should be the case, they may be found on estates where the same care will be taken to preserve their remains, and the same interest taken in their elucidation. It is true that the Roman remains found in this country may not equal those found on the continent of Europe, or in Asia and northern Africa. We may not be able to form a local museum in England comparable to those in Italy, at Rome and Naples; but the works of Roman art and the remains of Roman buildings found in Britain have a particular value to the modern inhabitants of this island. They are a speaking evidence of its past historical importance, they confirm and illustrate its past history, and they afford a correct standard by which we can estimate our progress in the arts, or our decline in them; the changes which the lapse of ages has wrought, and the different tastes which influence the inhabitants of the same island. A country without historical associations loses more than half its interest to an intelligent traveller.

In concluding, I ought to allude to the discovery of the foundation stones of a building of considerable size made in opening a quarry not far from the road leading from the villa to Foss Bridge, and within a quarter of a mile of the villa, just within the wood. When first discovered it consisted of a platform of stones rising four courses, one above the other, the stones being of large dimensions. Tiles, remains of pillars, and large worked stones, were found, and a human jaw in which were ten teeth. Further traces of buildings not yet examined appear in the wood above.

## ON ALBERT DURER, A PAINTER ON GLASS, IN REFERENCE TO THE FAIRFORD WINDOWS.

BY HENRY F. HOLT, ESQ.

THE inquiry as to whether Albert Durer was ever a glass-painter seems to constitute a natural corollary to the paper I had the honour to read at the Congress of the Association held at Cirencester. As might reasonably have been expected, nearly every point raised in that paper has in turns been warmly contested. Notwithstanding, however, the feeble criticism and the sarcasm with which the subject has occasionally been treated, they have neither affected my views nor shaken my confidence in the truth of my declaration. The result of the numerous opinions and *dicta* which have been promulgated in reference to the Fairford windows may be correctly described as "*quot homines tot sententiæ*": one class of art-critics declaring them to be Flemish, another English, a third German, a fourth Dutch, and a fifth partly foreign and partly English. The only point, indeed, upon which all (with one notable exception, which I will presently mention) are agreed, being that the windows are decidedly *not* Durer's, and that he had no connexion whatever with their production.

Dissenting, as I do, from each and every of the conclusions thus arrived at, and prepared as I am to contest in detail the arguments which have been urged against the attribution of the windows to Albert Durer, I trust on some future occasion to express my views in reply, *quantum valeant*.

With these preliminary remarks I will now enter upon the task I have undertaken, and endeavour to make good the affirmative of the two questions I have propounded, viz. 1st, that Albert Durer *was* a painter on glass; and 2nd, that he *did* paint the greater portion, if not the whole, of the Fairford windows.

In the last number of our *Journal*, at p. 46, will be found a brief outline of Durer's life from his youth until his marriage in 1494; from which period until he went to Venice, in 1506, he was working at Nuremberg, as I therein asserted, and still maintain, practising his mind, hand, and eye, on

large compositions in colours, mainly by the medium of glass-painting, of which branch of art Nuremberg was then one of the principal seats, and with Ulm and Freyburg possessed, at the end of the fifteenth and the commencement of the sixteenth centuries, first-rate masters in glass-painting. Among those artists none was more celebrated than Viet Hirschvogel the elder (born at Nuremberg in 1441, and died there in 1525), to the productions of whose workshop Nuremberg and Germany still owe some of their choicest and greatest art-treasures.

Between the families of Hirschvogel and Durer a long and intimate friendship existed. They were neighbours, and to each a son was born in the same year (1471), viz. Albert Durer the younger and Viet Hirschvogel the younger. Viet followed his father's business; whilst Albert became first an apprentice-goldsmith, and afterwards a *formschneider* under Michael Wohlgenuth of Nuremberg, whose subsequent reputation, in truth, exclusively rests upon the fortuitous circumstance of his having been the fortunate *formschneider* who became the master of so illustrious a pupil.

As no period of Durer's life is so little known, or has been so thoroughly overlooked, and all but utterly neglected by his numerous biographers, as the twelve years with which our present inquiry is so intimately connected, I purpose, with the view of refreshing your recollection, and thereby enabling you the better to correctly appreciate the real bearings of the arguments with which I intend to support my first proposition, to bring under your notice the leading characteristics of the great artist as defined by one of our latest authorities, and generally admitted to be true: "In him the style of art already existing attained its most peculiar and its highest perfection. He became the representative of German art of this period. His spirit was rich and inexhaustible. He was gifted with a power of conception which traced nature through all her finest shades, and with a lively sense as well for the solemn and the sublime as for simple grace and tenderness. Above all, he had an earnest and truthful feeling in art, united with a capacity for the severest study. His drawing is full of life and character. In ideal drapery his folds are almost always cast in large and beautiful masses. His colouring has a peculiar brilliancy and a beauty in itself far surpassing that of most other

painters. These qualities were sufficient to place him by the side of the greatest artists whom the world has ever seen." Such is an outline of the position awarded by art to the man whose career we have now to trace from 1494 until October 1506. In entering upon that inquiry we have at least the advantage of one undeniable and dominant fact, viz. that beyond the small *dot* of Agnes, Durer was utterly without fortune, and therefore compelled to wholly provide for the increasing expenses of his household by the fruits of his industry.

Just prior to his marriage he had been admitted as a master *formschneider*, and *primâ facie*, therefore, upon his success in such business alone depended the means of his subsistence; and yet, in the face of that conclusion, no trace of his works as a *formschneider* has ever been known to exist until four years after he was admitted, viz. in 1498, when he produced his immortal series of wood-engravings representing the Apocalypse, and which to this moment maintain their position as unsurpassed marvels of talent. That circumstance is of the utmost significance in our inquiry, and when coupled with the fact that between 1498 and 1504 we have no knowledge of any wood-engraving which bears his monogram, it seems to fully justify the conclusion I have long since arrived at, that Durer did *not* rely on his works as a *formschneider* as the source of his income; indeed, we know from his dated engravings on copper prior to 1506, that he must have earnestly devoted his talent to that branch of art in which he so much distinguished himself. Nevertheless, when the indomitable perseverance of the man is considered, and compared with the few engravings on copper executed by him ere he went to Venice, it at once becomes apparent that but a small portion of the twelve years has yet been accounted for. That being so, we are naturally led to inquire, Will his acknowledged works as a *painter prior to 1506* supply the deficiency? My reply is, certainly not; and a few minutes will suffice to prove my justification for such a statement.

The first picture by Durer of which we have any knowledge, is the portrait of his father painted in the latter part of 1497. The list which followed it is soon told, and comprises but some half dozen pictures of small size prior to 1507. With the most liberal allowance of time for the pro-



duction of these works, the vacuum still remaining to be filled up is very considerable; and when the poor scale of remuneration to art at that period is taken into consideration, the conclusion that Durer had some other resource available to his talent, as a means of subsistence, appears to be almost irresistible.

It may here be convenient to mention a peculiarity which in Durer's time existed in full force in Nuremberg, with the view of exploding the erroneous notion which still extensively prevails, viz. that guilds of various trades were in full power at Nuremberg in the latter part of the fifteenth century. Nothing can possibly be more fallacious than this idea, which has served to create and perpetuate many errors in connexion with Durer much to be regretted. No such thing as a trading guild was, during his life, known or suffered in Nuremberg. Every trade there practised was then carried on under the immediate sanction and authority of the town council, which from time to time dictated its conditions, and imposed such terms as it pleased. One exception only from its iron rule was then recognised, viz. that of an artist, by which I mean a painter or *mahler*. The natural gift of Heaven to man had, in this single instance, free scope, unfettered by municipal rule, and might be exercised by any one who possessed the ability to do so. For such reason a *mahler* enjoyed a degree of superiority in social life over that allotted to a trader, thereby rendering the privilege, when attainable, one of considerable advantage. As a *formschneider* Durer was a mere tradesman, and as such was compelled to fulfil the before mentioned rules of the municipality, one of which obliged him to attach his name to his publications; but Durer was at the same time one of the privileged class, viz. a *mahler*. Whilst, therefore, he complied with the regulations of the town council, he at the same time availed himself, *for the first time*, of his improved position as an artist, and so declared himself. Thus, on the last page of the first edition of his *Apocalypse*, is printed, in German: "Gedrucket zu Nurnbergh durch Albrecht Durer mahler—nach Christi geburt M.cccc und darnach im xcviij jar"; viz., published at Nuremberg by Albrecht Durer, painter, from the birth of Christ, 1498.

From this assumption of the title *mahler* by Durer in 1498, it becomes an important feature in our inquiry to

ascertain in what sense of the word it was that he then claimed such privilege; and how it was he ventured, at that date, to declare himself a *mahler*, and to be recognised in that capacity by the town authorities. Clearly not as a "painter", within the ordinary acceptation of that word, inasmuch as it can hardly be maintained that one picture makes a painter, any more than that one swallow makes a summer; and yet the only picture by Durer of which we have any knowledge whatever, prior to 1498, is the likeness of his father, which I have already mentioned. To my mind, therefore, the only sense in which Durer could possibly have been publicly acknowledged as a *mahler* in 1498, was as a "glass *mahler*," or "painter on glass"; which business I am persuaded he principally followed from 1494 until 1506; and that during such period he painted the Fairford windows, as well as the other works I mentioned at Cirencester, and for the production of which he then had the readiest means at his command, to say nothing of the advice, instruction, and assistance, he may reasonably be expected to have received from the Hirschvogels, father and son.

I will now go somewhat into detail upon that most important portion of my argument, and submit to you, in chronological order, all the authorities I have hitherto been able to find who have dealt distinctively and substantively with the point in question, so as to afford you such information upon each of those authorities as may enable you to determine the extent to which you may safely rely upon their several statements.

First in order of date comes the well known and highly respected name of Pierre Le Vieil (born 1708, died 1772), author of that important work entitled *L'Art de la Peinture sur Verre et de la Vitrierie*, which was published at Neuchâtel in 1791, under the immediate sanction of the Royal Academy of Sciences of Paris. The family of Le Vieil was distinguished in France for upwards of two centuries as painters on glass; and no less than fifteen of the best years of the author's life were spent by him in searching the neglected archives on the subject scattered throughout Europe, and in collecting materials for transmitting to posterity the results of his labours, still considered as eminently learned, and recognised as the standard work on the subject.

In part I, page 79, of his book, Le Vieil declares "Albert Durer is to be included among the painters on glass of the fifteenth century." And again, at page 84, he states: "Durer excelled in his chiaro-oscuro in his paintings on glass, of which all the merit is due to him, and with which he combined that brilliancy of colouring so often wanting in the grandest masters."

Here, then, we have the direct and conclusive declaration of a devoted and very distinguished disciple of art, whose zeal in that particular branch (painting on glass) for which his family had so long been celebrated, led him to minutely examine the best sources of information then extant on the subject, and whose labours, nine years after his death, were considered worthy of being recorded in the annals of one of the most learned societies in France.

Following Le Vieil comes Alexander Lenoir (1762-1839), whose reference to Durer and account of his works as a glass painter I especially mentioned at Cirencester, for which reason I will now content myself with observing that his remarks upon Durer as a painter on glass, and his works as such, may be found in the sixth volume of his *Musée des Monumens Français, Histoire de la Peinture sur Verre*, Paris, an. xii, [1803,] pages 16, 18, 29, 75, and 83.

The name of Alexander Lenoir is entitled to our respect as archæologists, if merely for the zeal with which, during the French Revolution, he occupied his time, and oftentimes risked his life, in his endeavours to preserve and restore the numerous objects of art so damaged in the course of that terrible period, and to the fact, that mainly owing to his efforts was due the foundation of the Museum of Antiquities at the Louvre, of which he was the director.

The third author to whom I shall allude is an artist as well as a writer of considerable reputation, and recognised in art as worthy of confidence. I allude to Monsieur E. H. Langlois, of Pont de l'Arche, the author of the *Essai Historique et Descriptif sur la Peinture sur Verre, ancienne et moderne*, etc., Rouen, 1832, who, at page 246 of his work, goes somewhat further than his predecessors, and describes Durer as the "recognised restorer of painting on glass, and as having practised that art with the same ability as he displayed in all the other branches of drawing."

This fund of knowledge is then followed up in that



known work, the *Conversations Lexicon*, in fifteen volumes, regarded throughout Germany as the very best book of its kind, which mentions "Albrecht Durer, in Nuremberg, as among the most celebrated German painters on glass of his period."

The latest foreign writer on the subject to whom I shall refer you is the highly talented and learned archæologist, M. Paul Lacroix, better known as the "Bibliophile Jacob," who, in his work entitled *Les Arts au Moyen Age* (published in Paris by Firmin Didot Frères, 1869), in that portion of the work which treats of painting on glass, page 261, in confirmation of Lenoir, states: "Albert Durer consecrated his pencil to twenty windows of the Church of the old Temple at Paris, and produced a series of pictures of the most original drawing, and of a brilliant and intense colour."

In concluding my list of references, I will give the recorded opinion of Mr. Warrington, an English gentleman, of great practical experience as a glass painter, as well as the author of one of the best standard works on the subject, entitled *The History of Stained Glass from the Earliest Period of the Art*, with twenty-four very large and beautifully coloured plates, exhibiting windows in the various styles, the book being generally recognised and described as "the best guide extant for distinguishing the various ages of glass painting." Mr. Warrington, in his biographical notices of some of the most eminent artists in glass painting and staining of the eighteenth century, mentions Albert Durer as one who "contributed so much towards the advancement of their art, and ennobled and gave a dignity of his own to it."

Relying upon such an array of authorities, I trust I may be considered as having justified at least that portion of my statement at Cirencester which declared that "Albert Durer's being a painter on glass was established by independent testimony"; and, in that hope, I will now attempt to deal with the next link in my argument by drawing your attention for a few moments to those works in glass painting other than the Fairford windows, and those mentioned by Lenoir, which have been declared to be the work of Albert Durer, and are still associated with his name.

One of the latest writers upon Durer, Herman J. Meyer

(Hildburghausen, 1863), in his biographical sketch of Albert Durer, vol. v, p. 970, mentions a painting on glass, bearing Durer's monogram, which still exists in Upper Bavaria, and represents "St. Veronica, with the handkerchief, standing between Peter and Paul," and is declared and believed to be the genuine work of Durer.

It is, however, said, and *primâ facie* (as will presently be shown) with good reason, that we possess in England specimens of Durer's handiwork in glass painting well worthy his great reputation. These treasures consist of eighteen panels, filling two windows, in St. Mary's Church, Shrewsbury, but which (notwithstanding the invitation of the vicar, the Rev. Thomas Lloyd) I regret I have not yet been able to visit. That reverend gentleman has, however, kindly given me a short history of the glass, from which it appears that, at the commencement of the present century, it was brought to England from the abbey of Altenburg, and publicly advertised for sale as being the undoubted work of Albert Durer, and as such a very large sum of money was demanded for it. Some time afterwards the glass was set up in the Egyptian Hall, Piccadilly, on view; but the price insisted upon not being forthcoming, it was re-packed for exportation. By the care, however, of the Rev. William Rowland, a great collector and connoisseur of painting on glass, it was ultimately secured and placed in St. Mary's Church, Shrewsbury, about the year 1840. From Mr. Lloyd's account, it appears that the glass is in good condition, and that in vigour and beauty of drawing, especially of the draperies, it is very remarkable. The details thus afforded are full of interest, inasmuch as, on careful consideration, they seem to offer the strongest grounds for justifying the attribution of the windows to Durer. The abbey of Altenburg, whence the Shrewsbury glass came, is situate at a short distance from the city of Cologne, and was for many years celebrated for its painted glass windows of the sixteenth century, assigned by tradition to Durer, and which windows were only removed during the wars consequent upon the French revolution. In the commencement of the sixteenth century, George Schenck Freyherr von Limburg was enthroned Bishop of Bamberg, in which position he took precedence of every other bishop in the German empire. As is well known, the bishop was a great

protector of the arts, and an especial patron and warm personal friend of Durer, to whom he sat for his portrait. Bearing those facts in mind, what conclusion seems more natural or reasonable, than that the bishop should have recommended his friend and coadjutor the archbishop of Cologne (under whose immediate control the abbey of Altenburg then was), to commission Durer to paint the windows in question? In further confirmation of this theory, we know that Durer, on his return from Brussels to Nuremberg in August 1522, went specially out of his way to visit Altenburg, as if impelled by a lingering desire to once more examine the works of his youth in that branch of art which had directly led to the eminence he then so worthily enjoyed. This circumstance was thus recorded by Durer in his Diary:—

“From thence (Aix-la-Chapelle) we went to Altenburg. We were six hours on the road, as the driver did not know his way, and went wrong. We however remained there all night.”

With this combination of reasonable probabilities:—the tradition which has always associated Durer's name with the Altenburg windows; that they are considered to this day to be worthy of his talent; and it will hardly be denied that a very strong justification is made out for the existing attribution, and one which deeply merits the attention of art and archæology.

I now approach the more difficult, as well as important, portion of my subject; viz., to connect Albert Durer with the Fairford windows, as the painter, or at least as the designer, of them. At Cirencester, I attempted to do so on the three grounds with which you are all now familiar; but, closely adhering to the limits within which, on the present occasion, I have proposed to confine myself, I shall now deal with the question as simply based on logical conclusions deduced from historical truths, and, by clearly tracing that which has hitherto been styled “tradition” to its true source, I hope to be able to satisfy even the most sceptical, that the attribution of the Fairford windows to Albert Durer is verified by testimony incapable of being doubted, still less impeached or refuted.

By way of preliminary remark on this portion of the subject, I may observe, that I purpose quoting every authority

of any note, and as such worthy to be mentioned, which has treated upon the point now about to be especially considered, whereby it will appear that, with one exception (which I will mention), the attribution of the windows to Albert Durer has descended from the date of their being placed in the church, to the period of the Cirencester Congress, in August 1868, in a continuous and unbroken line. Whether or not it is reserved for the *sarans* of the present day to uproot that attribution, and by sound argument to prove it an illusion, remains to be seen : but, so far as I have yet had an opportunity of judging, their attempts to do so, although numerous, have only been remarkable for utter failure.

The first name I shall venture to invoke is that of one of the most learned as well as justly celebrated men and antiquaries of whom it is the good fortune of England to be able to boast, and whose dictum is to this day consulted with respect and accepted as undoubted authority. I mean William Camden. My authority for this allusion is to be found in his *Britannia ; or, a Chorographical Description of Great Britain and Ireland, together with the adjacent Islands*, written in Latin, by William Camden, Clarenceux King-at-Arms, with additions and improvements. The second edition. Revised, digested, and embellished with large additions by Edmund Gibson, D.D., Rector of Lambeth, and now Bishop of Lincoln and Dean of His Majesty's Chapel Royal. In two volumes. London : 1722—wherein, at page 285, will be found these words : “Beyond Cirencester lieth Fairford, where the fine church was built by John Tame, Esq. He dy'd the 8th of May, 1500, and lies bury'd here. The Church is particularly remarkable on account of the painted glass.” “The Windows are 28 in number, and the Paintings (which were designed by Albert Durel, an eminent Italian master), represent the Histories of the Old and New Testament, together with the Fathers, Martyrs, and Persecutors of the Church.”

Having made this quotation, it may here be convenient that I should refer for a few moments somewhat fully to Camden, (styled by his biographers “one of the most illustrious men of his age,”) who was born in the Old Bailey, London, on the 2nd May, 1551. His father (contemporary with Durer) was at that time carrying on business as a

painter, and was a member of the Company of Painter Stainers, viz., Painters on Glass. At fifteen years of age (1566), Camden entered as a servitor in Magdalen College, Oxford, and afterwards went to that of Pembroke in the same University. During his stay at Oxford, he commenced his labours for his *Britannia*, to which, as he has declared, he devoted no less than ten years of his life. In 1575, Dr. Gabriel Goodman procured him the appointment of second master of Westminster School. From these dates, we find it must have been between the years 1566 and 1575 that Camden compiled the materials for his work, so that, on the assumption that Bishop Gibson's record is to be depended upon in fixing Camden's first knowledge of Fairford *circa* 1568, we arrive at the important as well as interesting fact that, within forty years after the decease of Albert Durer (who, it will be remembered, died in 1528), the Fairford windows were publicly and generally known, described, and acknowledged to be his. It was Camden's good fortune, whilst at Oxford, to make the acquaintance of Abraham Ortelius, the celebrated geographer of the sixteenth century, and known as the Ptolemy of his time. The family of Ortelius were from Augsburg, near Nuremberg, although he was born at Antwerp in 1527, the year before Durer's decease, and six years after he had left that city. At an early age, Ortelius came to England, where, according to his biographers, he "travelled a great deal, suffering no curiosity to escape his inquiries." With such a companion was it that Camden commenced his task—which, as he has himself informed us, he was first induced to undertake at the suggestion of Ortelius, with whom he afterwards constantly corresponded. In addition to these advantages, it is easy, on the assumption I have mentioned, to readily and naturally imagine some at least of Camden's means of acquiring information on the subject. Thus, in the first place, his father was a painter and lived in Durer's time, and may, therefore, be reasonably imagined to have had some knowledge of Durer and of his works. Secondly, the highly intelligent and knowledge-thirsting Ortelius had but lately arrived from Antwerp, where the recollection of Durer still existed in all its freshness, and where his patrons, the Fuggers, yet maintained their princely establishment. Thirdly, at the time of Camden's visit to Fairford, the erection of the windows in



the church was a fact which must have been perfectly within the recollection of many of the inhabitants *still living there*; and, lastly, the records of the church, as well as those of the Tame family, were at that period *perfectly and readily accessible*, so as to render mistake or doubt upon the fact almost impossible.

It now only remains to explain the reason which led to the artist being described as "Albert Durer, an eminent Italian master," a task, fortunately, of very easy solution. I have already stated that, comparatively speaking, nothing whatever is known of Durer as an artist, by which I mean as a *painter*, until his visit to Venice in the year 1506. It was during his stay in that city that his fame became established and promulgated, and, in all probability, it first transpired in England through the medium of the English ambassadors then at Venice. The picture upon which that fame was founded, was the first composition on a large scale Durer had ever produced, and was that which, shortly after his arrival at Venice, he was commissioned to paint as an altar for the chapel of the Fondaco, dedicated to St. Bartholomew. The subject was "*La Fête des Rosaïres*," which, according to the inscription on it, was finished by Durer in five weeks. Upon its completion, and prior to its removal from Durer's studio, he was honoured by a visit from the Doge of Venice, Leonardo Loredano, and a host of celebrities, to see it. The approval it met with cannot possibly be better explained than by Durer's own words in the letter he wrote to his friend, the celebrated Bilibald Pirkeymer, the Patrician of Nuremberg: "You will be pleased to hear that my picture is a perfect success. I would willingly give a ducat if you could but see it. It is so good and fine in colour. I have derived great honour, but small profit from it. All the world admit they have never seen such brilliant colours." Happily, the picture in question still exists, as, *circa* 1600, Rudolph II, Emperor of Germany, purchased it for a very large sum; had it packed in carpet and cotton, and a waterproofed waxed covering; and conveyed it by relays of men on a litter or stretcher from Venice to Vienna, so as to avoid the risk of damage by carriage, consequent on the bad state of the roads at that period. It is now in the Monastery of Strahow, at Prague, where it still attracts numerous visitors. Assuming then that the Fairford windows were erected be-

tween 1500 and 1505, that they were acknowledged as the production of Albert Durer, and that his fame first became known beyond the limits of his own country in connection with the picture he had *painted at Venice*, then the true reason which caused him to be styled the celebrated "Italian painter", at once becomes clear and conclusive. Considering that the original editions of Camden's work in 1586-1594 are small octavos in Latin, and that the edition of his *Britannia* quoted by me is in two volumes quarto, it may readily be imagined that the "additions" mentioned by Bishop Gibson in the title-page of his work, as "incorporated with William Camden's text," were necessarily large; but, in alluding to those additions, the bishop describes them as having been penned "by learned and judicious men, and which (it must be said) to their honour they communicated with great freedom and readiness towards the improvement of this work;" and he particularly mentions the well known scholar, Dr. Parsons, of Gloucester, as one of the sources of his information upon the history of that county. It is, therefore, but reasonable to conclude that ere so distinguished a man as Dr. Gibson, then Bishop of Lincoln (in the following year translated to the see of London), would have ventured to have incorporated in Camden's text the words I have quoted, in an edition of the *Britannia*, "dedicated to the king," and still recognised and described as "the standard translation," he, and the four learned men associated with him in his task, had properly satisfied themselves, from good and ancient sources of information then available to them, that the attribution of the Fairford windows to Durer was correct; and, when it is remembered that this declaration thus authoritatively remained (with the single exception I have already alluded to) uncontradicted and unchallenged for upwards of one hundred and forty-eight years, during which period art in England is enabled to boast of some of its most distinguished disciples, it acquires an importance not to be easily gainsaid or successfully contradicted.

I now come to another authority, about seventy years later, and in its way as great as that of William Camden, but possessing features of a special character, and an intrinsic value of its own—I mean Sir Anthony Vandyke. It will be remembered that, during the disturbances in the reign of Charles I, upon the approach of the Repub-

lican army in 1642, towards Cirencester, the Fairford windows were removed beyond the iconoclastic rage of the Puritans by the care and forethought of the then lay proprietor, William Oldysworth, Esq., of Fairford (whose name, as the undoubted preserver of these invaluable works of art, must always claim, as well as deserve, the unqualified acknowledgment of archæologists); and that they were not replaced in the church until Charles II had returned to England, and peace been restored. Vandyke was knighted by Charles I, in July 1632, shortly after which period his visit to Fairford must have taken place. According to the celebrated antiquary, Hearne, "Sir Anthony often declared both to the king and others, that many of the figures were so exquisitely well done that they could not be exceeded by the best pencil."

Since, however, the Cirencester Congress was held, Sir Thomas Winnington of Oxford communicated to *Notes and Queries* (4 ss., 111, i, 23, 69, page 80) that, whilst looking over the Gloucester Collections, given by Mr. Gough to the Bodleian Library, he found a MS. paper, without either date or signature, and which contained these words, "Sir Anthony Vandyke came to see the Fairford windows, and *told me* the drawing was the work of Albert Durer," etc. This independent, disinterested, and wholly unexpected personal testimony, made at the moment when the question of the attribution of the Fairford windows to Durer is under public consideration, I deem of the greatest consequence, inasmuch as no man then living was better qualified than Sir Anthony Vandyke to make such a declaration, or to give the *coup de grace* to all the pretensions which have been latterly advanced to attribute the windows to the Flemish school." Vandyke himself was a Fleming, born and educated in Antwerp, and with that excusable partiality for one's own country which seeks to secure to it the "glory of talent", had there been the slightest grounds for the notion, lately and for the first time propounded, that those admirable works of art, which had elicited the unqualified praise of Vandyke, could have been attributed to the Flemish school, on the one hand, or, on the other, that any doubt *then existed* as to *who* that artist *really was*, to whom such praise was properly due, it is impossible to imagine or believe that Vandyke would ever have uttered words which

have now become so memorable, and have openly declared the windows to be the work of Albert Durer. Again, few men then living possessed a greater or a more peculiarly special aptitude for arriving at a correct conclusion on the subject of the authorship than Vandyke himself, the son of a painter on glass, from whom he received his instructions in the elementary principles of his art up to the period he entered the studio of Henri van Balen of Antwerp (1560-1632). Under such circumstances, it is surely now, in the nineteenth century, hardly competent for modern art to cavil at or dispute such a declaration.

Upon the written statement and personal declaration of the learned and able men I have thus mentioned, I am content to rely, with the firmest belief that, founded upon the rock of truth, they will for ever remain safe from any attacks which may be attempted against them: and I will, therefore, now proceed to very briefly notice that corroborative proof, of a secondary nature, to which I have already alluded—I mean the county historians of Gloucester, and the learned writers of encyclopædias and other standard and well recognised books of reference, who have all mentioned the windows as being the work of Albert Durer. In that category may be mentioned: 1. Sir Robert Atkyns, 1712, who mentioned Durer as “Durell,” an eminent Italian master. 2. The oft referred to MS., published by Hearne in 1716, indulged in a superlative of its own, by calling the artist “one of the *eminentest* masters of Italy.” 3. *Magna Brittonia; or, a New Survey of Great Britain*, collected and composed by an impartial hand, vol. ii, page 779 *et seq.*, printed in the Savoy, 1720, states, “The painting was designed by Albert Durer, an Italian master.” 4. The *English Traveller*, Gloucester, 1744, says, “The painting was the design of Albert Durer, a famous Italian master.” 5. Coote’s *Geographical Dictionary*, 1759, declares “The painting was from the designs of Albert Durer.” 6. S. Rudder, in the *History of Fairford Church*, 1779, states, “The painting was designed by that eminent *Italian*, Albert Durer”; and, in a foot-note, the author innocently adds, “Albert Durer dwelt many years in Germany. To him are attributed the greatest improvements in the art of painting on glass.” The *Travellers’ Guide*, by W. C. Dulton, 1805, writes, “the painting was from the designs of Albert Durer.” In like manner,

the *Encyclopædia Britannica*, 1810, mentions, "the painter was Albert Durer"; the *Penny Cyclopædia* (C. Knight), 1838, "they were designed by Albert Durer"; the *General Gazette*, by R. Brooks, M.D., 18 Ed. by A. Paquet, F.S.A., London, 1827, says, "designed by the famous Albert Durer; and so on, almost *ad infinitum*."

The only authority of any importance who has ventured to dissent from the long accepted attribution of the windows to Durer (and even he never dreamt of their being either German, Flemish, Dutch, or English) was the county historian, Ralph Bigland, who in 1791 recorded: "The designs are attributed to Albert Durer, but it is impossible that, at the age of twenty years, he could have attained such proficiency, for he was born in 1471, and the glass was taken in 1492." Misled by his chronological error, Bigland ventured to conjecture that the designer was Francesco Francia, born at Bologna in 1450. Inasmuch however, as it is indisputably proved that Francia did not turn his attention to painting until 1496, that fact will in itself suffice to prove the conjecture of Bigland to be without either value or foundation, and therefore, altogether out of the question.

I have thus endeavoured to bring fully and clearly before you in due sequence—1st. The circumstances which I submit *per se* justify the conclusion that Albert Durer *was* a painter on glass. 2nd. His declaration that he was a *painter* in 1498. 3rd. The recognised authorities who have described him as a *painter on glass*. 4th. The existing painted glass windows in England other than those at Fairford *with which his name is associated as the artist*; and, lastly. Testimony of the highest value to prove that the attribution of the Fairford painted windows to his pencil, is not only well founded, but continuously supported by a host of authorities of more or less value, extending over a period of upwards of two centuries, without having (with the single exception of the untenable doubt of Bigland) ever been called in question.

I admit it to be quite possible—nay more, very probable indeed—that, in my earnest endeavours to identify many of the details of the Fairford windows with Durer's acknowledged works, I have been guilty of mistakes which have jarred upon artistic ears, and committed many blunders which have shocked their sensitiveness: but, having no

other connection with, or knowledge of art, than that acquired by a natural keen appreciation of its attractive beauties, I may well be forgiven if in the main fact I am right.

## ON ANCIENT SIEVES AND COLANDERS.

BY H. SYER CUMING, ESQ., F.S.A. SCOT., V.P.

THE sieve may fairly be regarded as the parent of the colander, though the origin of both utensils date back beyond the reach of history. The Britons had the *hesgyn*, or sieve, which in the most archaic ages may have resembled that which Pennant met with in the Isle of Rum, one of the Hebrides, and which, he states, consisted of a hoop, over which was stretched a sheepskin, through which small holes were made with a hot iron. Pliny (*II. N.*, xviii, 28) records that the Gauls were the first who fabricated sieves of horse-hair; that those of Spain were of flax, and those of Egypt of papyrus. The Greeks called the sieve *koskinon*, the Romans *cribrum*; and we learn its ordinary form from gems and other ancient monuments, whereon the Virgin Tuccisa is portrayed in the act of proving her chastity by carrying water from the River Tiber in a sieve to the temple of the goddess Vesta.

The smaller and finer kinds of sieves were doubtlessly employed in ancient as in modern times in straining fluids; and one kind of Roman *colum* was (in spite of its name) as much a sieve as a colander. It was of an inverted conic form, plaited of rushes or osier, and through which new made wine and oil was passed.<sup>1</sup> It can have differed little in fashion from the beer-strainers of South-Eastern Africa, of which I exhibit an example obtained from the Amazooloo Tribe in 1848 (see pl. 16, fig. 1). It is an admirable piece of rush basket-work, measuring above nineteen inches in depth, and about five inches in diameter at the mouth, which is fringed round with rushes, and at the base is a ring of the same material, by which the vessel may be hung up to drain,

<sup>1</sup> Cato, *Re Rus.*, xi, 2. Columell. xi. 2, 70; xii. 19, 4; 38, 7.

and its inside be kept free from dust. In some degree, it reminds us of the *scruthing-bag* of the West of England, used for straining cider, and which is made either of plaited rushes or coarse cloth.

The colander was part of the table furniture of the luxurious Greeks and Romans, who employed it in cooling and diluting wine with frozen snow.<sup>1</sup> The snow was placed in the vessel, and the wine being poured on it, flowed through the perforations into the *crater* or the *poculum*, as the case might be. Among the ancient terra cotta vases in the British Museum are three specimens of the Grecian *ethmos*, or colander, wrought probably between two hundred and three hundred years before the Christian era. They are like broad deep saucers, with a perforated hemispherical depression in the centre of each; two of the examples having a loop-handle on one side, the third being provided with a straight *manubrium*, terminating in the head of a ram. The *colum nivarium* of the Romans descends to us in various shapes and materials, some being of metal, others of pottery. In the *Museo Borbonico* (viii, 14, figs. 4 and 5), is an engraving of a silver *colum*, bearing resemblance in form to the loop-handled colanders in the national collection just referred to. Some of the Roman *cola* were more basin-shaped, with the piercings arranged in elegant and intricate patterns, and with two loop-handles placed at opposite sides of the rim. Several examples of bronze of this type have been discovered at Pompeii.

The wine drank in sunny Italy and cold damp Britain needed different treatment to render it palatable to the fastidious Romans. In the south, snow was a welcome addition, but here its absence must in general have been more pleasing than its presence. Still, a few examples of the *colum nivarium* have been turned up in this country, which seem to indicate that even here a cool draught was relished by some. Many years since a turf-cutter exhumed a Roman *colum* in Riston Moss, near Warrington, which is now in the possession of Mr. John Ireland Blackburn, of Hale Hall, Lancashire, and of which Dr. Kendrick has obliged me with a drawing. The lower portion of this bronze strainer is pierced with rather large round holes; the upper part contracts, and it again expands at the mouth. From the size

<sup>1</sup> Martial, *Ep.*, xiv, 103.

of the utensil, it must have been intended to place above the *crater*.<sup>1</sup> (See pl. 16, fig. 2.)

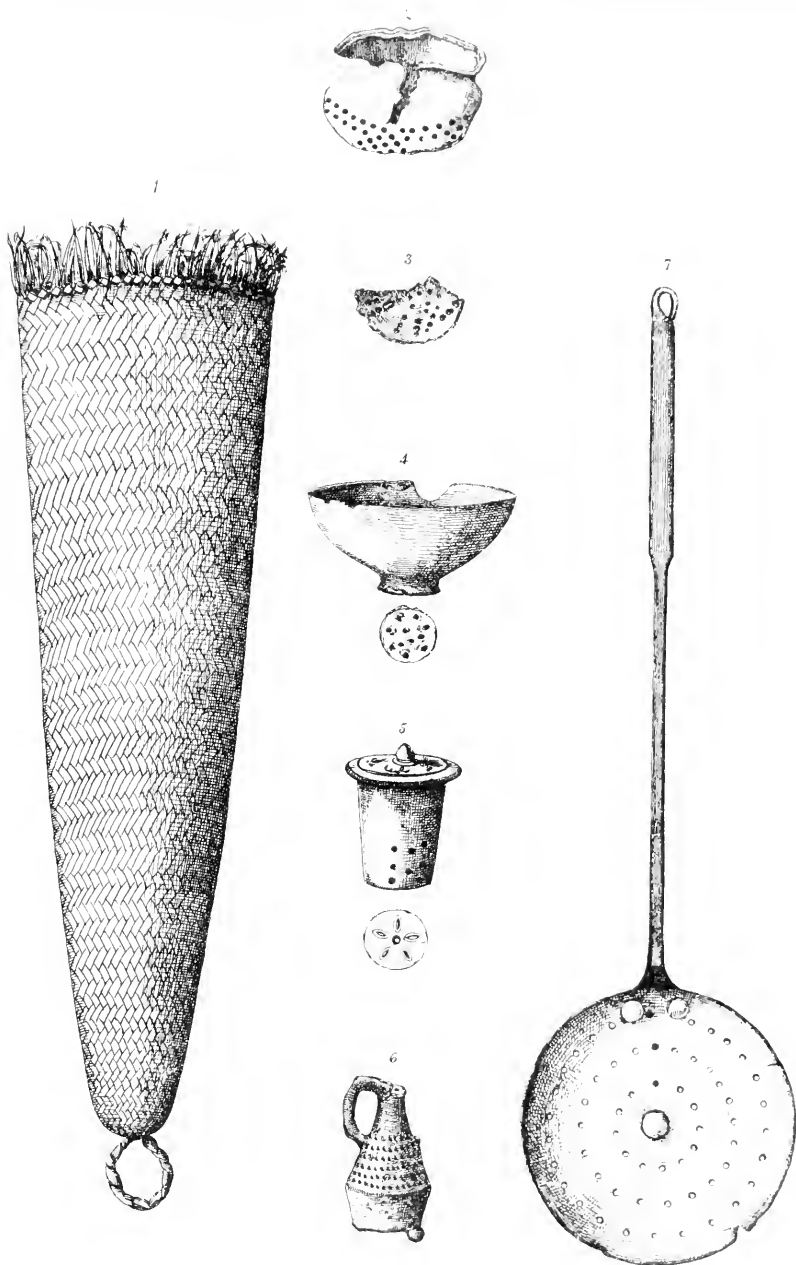
English soil has yielded Roman *cola* of earthenware, but very few examples have fallen under my observation. I am, however, enabled, through the kindness of Mr. T. Wright, to exhibit to you a sketch of a considerable portion of a *colum* of fine red-ware from Wroxeter, and of which an engraving will be given in the forthcoming *History of Uriconium*. This exceedingly curious vessel has a rather broad rim, short neck, and somewhat hemispherical body, with numerous perforations, rising two-thirds up the side. The *colum* of reddish coloured terra cotta, which Mr. Roberts brings before us, is, unfortunately, much broken about the upper part, leaving, in fact, little more than the rounding bottom of the vessel; but it well displays the numerous perforations, and is a most interesting relic from Cirencester, in Gloucestershire. (See pl. 16, fig. 3.) We are indebted to Mr. J. W. Baily for the production of an earthen *colum* of rare type, exhumed, with other Roman remains, on the site of the Steelyard, Upper Thames Street, 1864. It is a well made basin, two inches and five-eighths high: six inches and three-quarters diameter at top, and two inches diameter at the bottom, which is flat and pierced diagonally with eleven round holes, which would cause the liquid to radiate, as it were, from the centre whilst passing through them. The paste is of a chocolate-brown hue, the surface, both inside and out, being of a fawn colour. (See pl. 16, fig. 4.)

Such earthen *colaviniaria* as the foregoing were probably for the service of those who could not afford the cost of metal utensils; but a still cheaper contrivance than these was at times adopted, for the Romans occasionally strained their wine through linen cloth, which seems to have been made up in the form of a bag, as we read of the *saccus vinarius* and *saccus nivarius*.<sup>2</sup> This homely kind of filter may have

<sup>1</sup> In the *Vetusta Monumenta*, iv, pl. 4, among Roman remains found at Ribchester is an object described as "a *colum* or colander, about six inches diameter, and nearly four inches in depth, with its perforations unusually large, and of an elaborate design." Its broad rim slopes inwards, and in it are four round holes set at equal distances, which may have held rings for the purpose of suspension, for I take this curious relic to be a *thuribulum* or censor, and not a *colum*.

<sup>2</sup> Martial, *Ep.*, xii, 60; xiv, 104.





*Ancient Sieves & Colanders*



resembled the funnel-shaped strainer of flannel called by the old chemists *Hippocrates' sleeve*, and which in fashion was like the modern jelly-bag. The *trulla vinaria* was first cousin to the *colum nivarium*; the latter, however, was simply for the preparation of the wine, but the former was also employed as a *cyathus* in filling the cups at the symposium. In form the *trulla* was like a great punch ladle, with a pierced movable lining which, when lifted out of the bowl, left the liquor free from all dregs or impurities which the snow may have contained. Some fine examples of the *trulla vinaria* of bronze may be seen in the British Museum; and one of the same metal discovered at Chesterford, Essex, 1847, is engraved in this *Journal* (iv, 376).

The word *trulla* is a diminutive of *trua*, the title bestowed by the Romans on a utensil closely resembling our early brazen shomores or skimmers, but with a low rim encircling the perforated disc. It was employed in removing viands from the cooking-pot, and draining off the water from them, and is the nearest approach to the colander of the modern cuisine that antiquity presents. A fine example of a *trua* in bronze, was discovered in the *culina* of the "house of Pansa" at Pompeii, the field of which is pierced in a stella device, and the straight handle has a round hole at the end by which to suspend it on a hook or peg.

Several Roman vessels of terra cotta, with perforated bases, have been exhumed in different parts of England, which, though not perhaps strictly speaking *cola*, have yet some claim to be grouped with them. In one of the early numbers of our *Journal* (i, 149) is a woodcut of a very curious *olla*, in the flat bottom of which are six perforations. This rare object was found at Burleigh, near Minchinhampton, Gloucestershire; and is reported to have contained "burnt bones and charcoal." The lower portion of another *olla*, with about sixty perforations, was discovered near King's Sutton, Northamptonshire, and is described in this *Journal* (xvii, 70). Both these vessels were no doubt made for culinary purposes, and were intended to be placed within the boiler, so that when lifted from it the water would drain from the viands through the piercings. My meaning will be best explained by the exhibition of a vessel brought from China in 1838, which as a "celestial" affirmed was employed to hold the ingredients in the preparation of decoctions. It

is made of deep reddish-brown terra cotta, and measures three inches and three-quarters in height. The body is of a reversed conical form, pierced with twenty-four round holes arranged in three groups, and the flat bottom, two inches and two-twelfths in diameter, is perforated with a star of five vesica-shaped rays with a central hole. The mouth has a rim which rested on the edge of the outer vessel to which this strainer formed a moveable lining, and is provided with a slightly convex cover, three inches and one-twelfth in diameter, embossed with flowers, and having a round knob for handle. This Chinese *colum* (if it may so be called) is of the neatest fabric, and its lid is as tastefully decorated as if the object was designed to be placed upon the guest table (see pl. 16, fig. 5).

In the year 1866 there was found in Lombard Street a very curious terra-cotta vessel with five perforations through its base, which was brought to notice by Mr. J. W. Baily, and described in this *Journal* (xxii, 304). It is a type of extreme rarity, and may have been employed for culinary or table purposes in dispersing some fluid over viands (see pl. 16, fig. 6). Though in principle of construction it is the same with the early watering-pots engraved in this *Journal* (v, 343), I know of but one vessel which can with any propriety be compared with it, and that is the unique "wine-strainer," as it has been denominated, of glass, discovered at Pompeii, and which may be described as a bottle, with its slightly concave bottom perforated with seven holes, and a good portion of its neck broken off.

The lion-head spouts of Samian ware *mortaria* are occasionally, though rarely, found provided with strainers, like the splendid enamelled *bacins* or *gemelliones* of the thirteenth century, and modern tea-pots. Vessels thus furnished served, therefore, in some measure as *cola*, though not in the general acceptance of the word.

Without for an instant denying that the cullidore or colander formed one of the needful articles of the cuisine in olden times, I must confess that I have never seen a mediæval utensil of the kind, and strongly suspect that the shomore or skimmer, and the searceer or sieve were far more extensively used than perforated bowls of earth and metal. Of the first named implement I exhibit a good specimen of the time of Charles I. The brazen strainer is eight inches in

diameter, has fifty-nine round holes through it, arranged in three concentric circles, and is secured in three places with copper rivets to a strong iron handle above twenty inches and a-half in length, the end of which is bent down to form a loop. While the field of the Roman *trua* was flat, and therefore required a rising edge to retain the viands, this old English skimmer is rendered efficient by being made slightly concave or ladle fashion, thus justifying the title of *cuchára* given to the utensil by the Spaniards,<sup>1</sup> and *cazza-forata* and *mescola-forata* by the Italians<sup>2</sup> (see pl. 16, fig. 7).

Reverting once more to the vessel with which we started, it may be observed that whilst the colander is never spoken of in connection with superstitious ceremonies, the sieve was held in high esteem for purposes of divination and witchcraft. Every reader of *Hudibras* must remember—

“The oracle of sieve and shears,  
That turns as certain as the spheres.”

(p. ii, c. iii, l. 569.)

And which species of *koskinomancy* may be followed back to the days of Theocritus, whose words on the subject have thus been rendered into English by Thomas Creech.

“To Agrio, too, I made the same demand,  
A cunning woman she, I cross’d her hand;  
She turn’d the sieve and shears, and told me true,  
That I should love, but not be lov’d by you.”<sup>3</sup>

(Id. iii, ll. 31-33.)

That the sieve might by some miracle become “water-proof” seems to be shown by the story of the vestal virgin Tuccia, and one of the witches in *Macbeth* (i, 3) declares—

“In a sieve I’ll thither sail,  
And, like a rat without a tail  
I’ll do—I’ll do—I’ll do.”

And it was in “*riddles* or *cieves*” that Agnes Thompson and other witches went to sea and raised the storm in 1591, which so annoyed poor king James when he was trying to return to Scotland from Denmark. All the ill-doings of the “weird sisters” are set forth in “the Damnable Life and Death of Dr. Fian, register to the devil, and preacher to the witches at North Bariche Kirke.”<sup>4</sup>

<sup>1</sup> See Minsheu’s *Dictionarie in Spanish and English*. 1599.

<sup>2</sup> Torriano’s *Vocabolario Italiano et Inglese*. London, 1688.

<sup>3</sup> For an account of divination by sieve and shears, see Brand’s *Popular Antiquities*. Ed. 1849, vol. iii, p. 351.

<sup>4</sup> *Ib.*, iii, 40.



The sieve is honoured by being numbered among the emblems of St. Hippolytus, who suffered martyrdom A.D. 255. And in the seventeenth century it was adopted as a shop sign by John Johnson in Aldermansbury, and "Richard Harris in Trinity Minories."<sup>1</sup>

Though Shakspeare mentions the sieve in *Much Ado about Nothing* (v, 1), *All's Well that Ends Well* (i, 3), *Macbeth* (i, 3), and *Troilus and Cressida* (ii, 2), he makes not the slightest allusion to the colander in any of his plays. This silence alone may not count for much ; but, taken in connection with other facts, it has its weight, and tends to countenance the notion that the utensil now in our kitchens, which we denominate a colander, came not into very general use until a comparatively late period, although its origin is so remote that it is lost amid the clouds of far distant ages.

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## ON SOME OF THE RELICS OF ANCIENT CORNWALL.

BY J. W. GROVER, ESQ.

THE object of the present paper is not so much to bring before our members any new discovery, as to draw attention to such objects of archaeological interest as presented themselves to me during a few days' stay in Cornwall last year ; and I trust that those who may have already investigated the subject of early Cornish antiquities will forgive me if I should happen to repeat what they already know ; whilst those who have not had the opportunity of looking into the history of that ancient county will feel more interest in doing so, when I say that it clearly exhibits signs of very early Christianity—of an earlier character, and of a date perhaps as old, if not older, than that of which we find marks in the Roman villa of Chedworth, and of which I have given illustrations in the last volume of our *Journal*. Indeed, I must say that the general subject of early Christianity in Cornwall, in Roman times, seems to me to help us materially in our contemplation of the marks which are found at Ched-

<sup>1</sup> See Hotten's *History of Sign Boards*. 1866, p. 295.

worth, and in a very few other parts of Britain, as mentioned in my paper in our *Journal* on "Pre-Augustine Christianity in Britain" (see vol. xxiii, pp. 221-230).

Cornwall is, indeed, a land of mystery; it seems to have been the head-quarters of Druidism in its most advanced stage of development. Except Brittany itself, I know no land more rich in all those precious relics of the ancient heathenism, which we know by the names of *Meini herion*, monoliths, tumuli, karns, circles, etc.,—clearly all of Eastern origin, and such as may still be seen in the valleys of Anti-Lebanon, and amongst the countries of the old Chaldeans. When Christianity first dawned upon Cornwall, the people were devoted to this Druidism, a religion which seems to have been a singular combination of the worship of many deities with a supreme belief in the *one God*. The Druid adored the sun, moon, and stars, and all the sublime works of nature—rocks, trees, torrents, oaks—to which worship Cornwall was peculiarly conducive. That it was Christian when the Saxon invaded it is proved by the fact of the inhabitants having purchased permission from the invaders to exercise the Christian religion (*Rudborne Chron.*, lib. 2, chap. 1; also *Hist. Mey. Winton. Angl. Sar.*, i, 187). That Cornish Christianity, like that of Wales, was of eastern origin, is shown by the Passover having been kept on the same day as that on which the Jews held it, in contradistinction to the Church of Rome. The Cornish continued independent in matters of religion till A.D. 905; the Saxons then held a synod, whereat sundry provisions were made to recover them from their "errors"—that is, their "refusing to acknowledge the papal authority" (Rapin, *Hist.*, vol. i, p. 112). And Usher says (*Hist. Brit. Antiq.*, p. 1152) that they would no more communicate with the Saxons than with Pagans, accounting that of themselves and of the Welsh the only true Christianity. I believe it is generally admitted that the religion of the Nazarene was generally favourably received by the Druids; and it is also known that before its advent they were accustomed to venerate the cross in the form of the tau. One solitary instance of this form remains—upon a single upright stone—upon which is an inscription:—"Cirusius hic jacet, Cunowori filius." Mr. Edward Lhuyd fixes the date of this relic in the fifth or sixth century; Mr. Moyle places it in the fourth or fifth. No reason

is given why it should not be even earlier. Druidism being of eastern origin, there seems to be reason to suppose that it continued its connection with the east by some remote channel, probably Africa, throughout the Roman dominion. Could eastern Christianity have passed along the same channel? The *tau* (**T**) cross was an Egyptian emblem, and is called the *cruz ansata*, the key of the Nile; and was thought to be the emblem of life. St. Anthony, who was an Egyptian saint, is shown with it in the middle ages; it was also the all-potent sign of the Knights Templars. Mr. Syer Cuming, in a paper read before the British Archæological Association, June, 1867, draws attention to the fact of its still being in use among the Celtic nations, and exhibits a specimen obtained from a Kanturk peasant in Ireland, who could give no further account of it than that it was a favourite form among "certain people" in County Cork. Sir J. Gardner Wilkinson has a passage in his *Ancient Egyptians* (ed. 1854, vol. i, p. 277) so singularly applicable to this Cornish stone that I give it: "The origin of the tau I cannot precisely determine; but this curious fact is connected with it in later times, that the early Christians of Egypt adopted it in lieu of the cross, which was afterwards substituted for it, prefixing it to inscriptions in the same manner as the cross in later times; and numerous inscriptions headed by the 'tau' (**T**) are preserved to the present day in early Christian sepulchres at the great oasis." Plato, who lived four centuries before the Christian era, advocated an idea of the Trinity, and expressed an opinion that the form of the second person of it was stamped upon the universe in the form of a cross (see *Justin Martyr ad Timæum*, p. 36). St. Augustine even goes so far as to say that it was by means of the Platonic philosophy that he was enabled properly to understand the doctrine of the Trinity. Certainly the **T** cross is an excellent symbol of the mysterious three in one. Montfaucon, I believe, and several other authorities are of opinion that the earliest cross was that of the **T**. Mr. Broughton supposes this was the shape of the cross upon which our Lord suffered. The Samaritans, long before Christianity, are proved to have used the same figure. Another singular feature connected with this subject is that the Egyptian **T** and  $\Delta$ , which were interchangeable letters, both conveyed the same idea of the Trinity, or three in one coequal.



I would here call attention to the present state of the ancient church of Perranzabuloe, now so well known; but which will soon become a matter of history, for a recent visit shows that exposure is working a rapid annihilation, and not a hand is stretched forth to preserve this interesting memorial of the long forgotten past.

There are, however, several remains of ancient chapels in West Cornwall, which appear to deserve the equal honours of extreme antiquity. One of these is the venerable oratory of St. Gothian, on the eastern side of St. Ives' Bay, which, from the rudeness and gaunt character of its masonry, belongs clearly to the earliest ages. No cement is used at all, and no mouldings of any sort are found. Around it many skeletons are buried. At Porth Curnow, near St. Levan Church, on the southern coast of the Land's End district, are the ruins of another of these ancient oratories or chapels. Strange to say, this relic of a primitive state stands upon a tumulus, under which a sepulchral urn was found a few years ago. One of the most satisfactory evidences of the very early date of these rude structures is to be found at the stormy promontory of Cape Cornwall, which is called by Borlase, the Promontory of Helenus, the son of Priam, who is said to have come over with the renowned Brutus. The edifice I allude to is called Pare an Chapel, and resembles Perranzabuloe. Near it, and proving its remote antiquity, was found a small stone bearing the famous monogram, the *Chi Rho*. In the same district another example of this is found at St. Phillaek. I attach importance to the presence of this holy seal, which we find also at Chedworth, because several antiquaries have, as usual, endeavoured to disprove the great age of Perranzabuloe, and would assign it to the eleventh or twelfth centuries. Certainly, as far as it is individually concerned, there is no absolute proof of its being built in one century more than another, but there is universal tradition, and that is backed up by the general appearance and character of the work, which is clearly not mediæval. When to this comes to be added the early Christian seal in close proximity to a similar structure near at hand, the evidence acquires weight. Vestiges of these small rude oratories may be traced in many parts of the Welsh coast, and as I have before stated, the Cambrian antiquaries give an almost apostolic foundation to many of their

churches and monasteries, so much so that one is fain to doubt.

Montalembert, in his *Monks of the West*, a work which, in spite of the beauty of its composition, is, in my opinion, very likely to damage the cause of pre-Augustine faith—so mightily does his reliance upon myth and fable exceed his love for strict historical truth—states that Ninian (A.D. 370-94) built a little stone church on the peninsula of Galloway, called *Candula Casa*, or Whitehorn. He also informs us that modern research has discovered and registered as many as ninety churches whose origin dates from the time of Columba; as many as fifty-three being still traced in Scotland. These rude relics of early piety very much resemble the ruins of Perranzabuloe. It would not be fair to quit Cornwall without a further brief notice of those remarkable stone crosses which the traveller meets at every turn, and of which so little to the purpose has really been said by the learned. Who were the pious masons who chiselled them? The Rev. W. W. Haslam, an excellent Cornish antiquary, attributes them to the early Christian converts of Britain. I think he is right; although it is important to observe that the character of them differs very greatly, some being the work of men in later ages, who improved upon the ideas of their forefathers, and by degrees introduced the figure of the crucified Redeemer. The earliest forms are those of the Greek cross. Perhaps the *tau* stone which I have described may be taken to be the very earliest, and marks the eastern character of the whole. Some of them partake of the lofty taper outline of the Egyptian obelisk, and, like it, are covered with quaint markings and mysterious eastern devices. The explanation of them appears to me to be this: the Druid, before his conversion, was wont to erect stone meini-herion; you see them all over Cornwall. They are but rude prototypes of the stone crosses which succeeded them, and to which the convert transferred his allegiance and his symbolical ideas. This, I think, may be taken as proven, by the fact of their being found only in the countries where Druid remains abound, and it was a very natural transition of idea. They abound on the entire western coast as far north as Angus, where they are very numerous, but of a later type than the Cornish examples. Hallowed relics of the long-forgotten past, how eloquently, yet how silently, do you tell of a

rude but pious age. It is very important to remember what Didron says (p. 376) on the subject of the Greek and Latin cross:—"These types were not at first specially confined, the one to the Greek, the other to the Latin church; they were originally common to both countries, and were admitted indifferently by both." Again:—"Still, the most ancient Greek sculptures at Athens, in the Morea, in Macedonia, and Constantinople, contain crosses with branches of unequal length. That primary type must, therefore, have been known and practised in Greece. As to the second, the cross with equal branches, it is the most commonly adopted by the Greek church." In Cornwall we have the four forms—the *Greek*, the *Latin*, and the *Tau* cross, as well as the *Chi Rho*. The two latter symbols are undoubtedly of the Roman period, the two former, very probably, belong to the same age, but not necessarily; one remarkable fact, however, remains to be noticed, and that is, the presence of sculptured figures in a tunie, with the arms outstretched, both upon some Latin and Greek crosses; this clearly is the first idea of the crucifix, although, according to Didron, p. 259, this emblem was very unusual in the sixth century, and is there mentioned as a novel representation by Gregory of Tours. We are, however, told of a little image which placed itself miraculously upon the cross executed by an artist named Mark, a contemporary of Diocletian, A.D. 300, which represented, not the crucified Saviour, but Emanuel (see Labbé, *Conciliorum Collectio Maxima*, vol. vii, col. 768, second Council of Nice). Images or representations of our Saviour upon the cross were unknown in the early Christian catacombs. I believe it is correctly maintained that to the impure sect of Egyptian Gnostics, we must attribute the early introduction of little images of our Lord. These statues were made of gold or silver, after the heathen pattern of those of Pythagoras, Plato, and Aristotle, who were all honoured with a similar kind of worship,—if we can believe St. Trœneus and St. Epiphanius. We know that the Emperor Alexander Severus placed amongst his Lares figures of Christ and Abraham opposite those of Orpheus and Apollonius. Everything, says Didron, countenances the opinion that "from the commencement of the third century images of Christ were in circulation among the faithful—at least among those of the

lower order—and particularly in Rome, where Gnosticism had made many proselytes”: and, he might have added, Cornwall. The Rev. W. Haslam attributes these figured crosses to the Roman epoch, and he draws attention to one in the parish of St. Buryan, three miles from Land’s End, situated one mile from Churchtown, in a corner of the road running down to some ancient ruins called the “Sanctuary”. He thinks the character of this relic is Byzantine and massive, and resembles the few illustrations which remain of early crosses at Constantinople. He tells us, moreover, that the human figure was carved on crosses in the time of Constantine, and he quotes a passage from *Lactantius* in proof,—I think not very conclusively. Gretzer tells us that the crucifix was in use at the time of Tertullian, but where he obtains his authority is not stated.

There are some crosses in Cornwall which represent the human figure in a manner which would lead to the belief of its having been added at a later period. In the churchyard at Lancreed is a very ornamental example, about six feet high; on the side it shows a triangular pattern very common in British jewellery, and earthenware. On the face is shown a vase, and what appears to me to be the reed. On one, perhaps of the earliest forms of the Greek Cross, as found in Cornwall, occurs the inscription, “*Isnocus Vitalis Filius Torrici*”. In its execution there is not the least deviation from the Roman capitals. Two names of the person buried are also given; and this is a feature which marks the Roman character of the work. The cross at the top is within a circle. Borlase is surprised to find it on a piece of Roman work; he therefore assumes, without any reason, that it must have been cut at a later period. We may, in fact, trace the various forms of the cross, from its stern, primitive outline to the many florid examples which were clearly executed in times verging on the Norman Conquest. The *tau* of the Druid being converted into a symbol of Christianity, as used on the Nile; then comes the *Chi-Rho* of the times of Constantine and his predecessors, then the Greek and Latin forms following on promiscuously through the middle ages.

I should perhaps be departing too much from the strictly archaeological character of this paper if I were to enter at any length upon the general question of Eastern intercourse with Cornwall. As, however, the subject is one which has

lately provoked some inquiry, I will venture on a few observations. Nothing certainly surprises me more than the doubts which it is the fashion now-a-days to cast upon the Phœnician trade. I must confess that in spite of the *Quarterly Review*—after carefully looking into local relics and traditions, I feel very little doubt, in fact none at all, on the subject. Mr. Kenrick, I believe, tells us that the Phœnicians have left no mark of their presence. I will only refer to two ancient relics which seem to me in an especial manner to confirm tradition and ancient history. They are both to be seen in close proximity at the Museum at Truro. One is a tiny bronze bull, which was discovered near St. Just's rectory; its Phœnician or Egyptian character is unmistakeable: it is, so far as argument is concerned, what our American friends would call a "closer". The bull figured largely in the Egyptian idolatry, which was akin to that of the Canaanitish nations on the Jewish frontier. No doubt in this figure we have before us a good model of Aaron's calf at Horeb, and perhaps the Psalmist had the same beast in his eye, when he speaks of the "fat bulls of Bashan",—of Canaan this is; and of Canaan it speaks with silent but irresistible eloquence. I am quite willing to admit that this might have been introduced by Roman Legionaries; but it is not at all of the character of the bulls which generally are found amongst the remains of that people in this country. It is clearly not Roman. The other singular confirmation of history was dredged up some years ago in Falmouth harbour. It consists of a pig of tin, in the form of the knuckle bone or astragalus, in which shape, Diodorus tells us 1900 years ago, the inhabitants of this district were wont to cast their metal.

Standing upon the stern coast of the Land's End point, and looking down on the blue heaving majesty of the Atlantic Ocean, as it comes thundering and booming against the granite precipices many hundred feet below, surrounded by relics of the old sun worship of Baal, vast monoliths, weird cromlechs, fantastic stone rings, a wild but impressive scenery, the mind reverts to that singular description given by Avienus, of the Atlantic as seen by the earliest explorer, the Carthaginian admiral, Himileo, in the days of the prophets. It may be interesting to repeat it, for although it is so very true, it is but little known. "Where the ocean flood presses

in and spreads wide the Mediterranean waters, lies the Atlantic Gulph. Here rises the massy headland of the promontory in olden times named Oestrymnon, and below the like named bay, the isles (perhaps the Scilly Islands), rich in metallic ores of tin and lead. There a numerous race dwell, endowed with spirit and no slight industry, busied in all the cares of trade alone. They navigate the sea on their barks, built not of pine or oak, but wondrous! made of skins and leather. Two days long is the voyage thence to the Holy Island (Ireland), once so called, and rich in verdant pastures, which lies expanded on the sea, the dwelling of the Hibernian race, and near the island of Albion. Of yore the trading voyages from Tartessus reached to the Oestrymenides, and the Carthaginians and their colonies near the pillars of Hercules navigated the sea, which Himileo (a Carthaginian), by his own account was upon four months; but westward, Himileo tells us, is open sea. No ship has yet ventured upon this sea, where the windy gales do not waft her, the thick fogs rest on the waters. It is the ocean which far roars around the land, the unbounded sea. Vast fields of sea-weed, too, impede the ship, amidst which the huge monsters of the deep swim. This the Carthaginian, Himileo, saw himself; and from Punic records I have taken what I tell thee.<sup>21</sup>

No doubt this early navigator was right glad to offer up a pig of tin at the temple of Æsculapius on his safe return to Carthage from this formidable north-western voyage. It is pleasant to find that the fogs for which our climate is so famous, are not a modern institution.

It is singular how Christianity adopted the forms and ideas of Paganism; replacing the gods of antiquity by the saints of the calendar. St. Michael's Mount, no doubt, was one of the hills devoted to the sun worship of the Celtic Apollo. In Bath, where we know the temple of that god stood, there were formerly two churches to St. Michael, and it has often occurred to me that the two temples in that city, to Apollo and Minerva, were so named by the Romans in consequence of their finding the spot consecrated by the Druids to Baal and Ashtaroth, the Sun and Moon, male and female divinities; both of whose effigies are to be seen in the Bath Museum, one being evidently the Sun, surrounded with the sacred Druid oak

<sup>21</sup> See Davis's *Carthage*.

wreath, and the other placed within the crescent shape of the new moon. It is worth while also to remember, in considering the antiquity and Asiatic origin of stone pillars and their surroundings, that Homer makes Jupiter order Apollo to erect a tumulus and stone pillar for the dead Sarpedon (see *Iliad*, 16, also *Odyssey*, 12). The author of *Nenia Britannica*, in referring to Silbury Hill, in Wiltshire, says, "I have often considered these large hills as temples of the sun, by a people, the descendants of the Scythæ, whose religious rites are similar to those of the Gentiles, contemporary with the patriarchs of Holy Writ." I believe, however, it is generally supposed, although I do not know on what grounds, that, in the time of Homer, Apollo was not associated with the sun. Finally, I must not omit to mention, that during my late stay at Liverpool, Mr. Ecroyd Smith informed me that a large number of Carthaginian coins had been found on the promontory of Hoy Lake, proving that even in those remote times the Mersey was visited by the most mercantile navy of the world.

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## Proceedings of the Association.

14TH APRIL, 1869.

T. WRIGHT, ESQ., M.A., F.S.A., V.P., IN THE CHAIR.

THE election of the following member was announced: Sidney John Hervon Herriage, Esq., 2, Julia Villas, Victoria-road, Surbiton.

Thanks were returned for the following presents:

*To the Society*, Commission Impériale Archéologique of St. Petersburg, for *Comptes rendus de la Commission* for the years 1863-1866; in 4 Parts, folio. With Atlas, in 4 Parts, imperial.

„ „ Somersetshire Archaeological and Natural History Society, for *Journal* for 1867. 8vo; Taunton, 1869.

Mr. J. W. Baily exhibited an iron solleret of the fifteenth century, very similar to that which is engraved as a frontispiece to vol. xi of the *Journal*, where a paper on the subject, by J. James, Esq., is printed (pp. 1-8). Mr. Baily also exhibited two pairs of ember-tongs, one having a tobacco-stopper; and a tracing of a pair in Lord Londesborough's collection, which has been erroneously described as "an instrument of torture."

The Rev. W. Sparrow Simpson exhibited a tracing of a figure in painted glass, upon which he made the following remarks:

"Mr. H. Watling having informed me that he had a very considerable number of tracings from glass windows, as well as from rood-screen panels, in churches in Suffolk, Norfolk, and Essex, I wrote to him some little time since, begging him that he would examine his stores to ascertain whether he might not have amongst them some representation of Master John Schorn (see *Journal*, xxiii, pp. 256-68 and 370-78). He willingly consented to ransack his collection, and was fortunate enough to discover a tracing, made as far back as 1838, which he immediately transmitted to me in the hope that it might bear some reference to the subject. I am delighted to say that I was able, without a moment's hesitation to declare, that this tracing of a piece of painted glass does really represent the Marston worthy. The figure is nearly



13 ins. in height, and is vested in a cassock coloured pink, over which is a full-sleeved gown of white. The gown is edged with yellow, and the sleeves lined with the same colour. He is bare, exhibiting the tonsure. In his left hand is an open book; and in his right the long boot, coloured yellow and carmine, out of which appears the foul fiend, in form like a winged dragon, coloured yellow, with forked, projecting tongue and formidable fangs. The dragon has almost entirely escaped from the boot, and the saint's countenance wears an expression of unmitigated alarm; and well it may, for the dragon looks extremely fierce, his wings extended, his horns and ears erect, his looks defiant in the extreme.

"This is, I believe, the only figure of Master Schorn, in stained glass, yet observed. Would that I could discover the original; but thirty years ago the figure was in private hands, and I fear it will be difficult to ascertain its present *habitat*. There was once a representation of Master Schorn, in painted glass, in the east window of North Marston Church; and there were also figures in the windows of the Lincoln Chapel, Windsor, whither his shrine was removed from North Marston in 1478. Is it possible that the figure from which the tracing is now exhibited may have been removed from either of these buildings? Or is it more probable that Mr. Watling was correctly informed that the piece of glass had once adorned the ancient abbey at Bury St. Edmunds? I have caused inquiries to be made to discover, if possible, its present possessor."

Mr. H. Syer Cuning said that, in fulfilment of the promise made at the last meeting, he had applied to Mr. Watling respecting the paintings on the rood-screen at Southwold Church, and was now enabled to produce a very interesting little coloured sketch shewing the *modus operandi* of the mediæval artists in Suffolk, and, no doubt, other places. From the sketch forwarded by Mr. Watling, it appears that the chestnut panelling of the screen was first of all polished; a uniform, light yellowish tint was then given to the surface; and on this the garments, etc., of the effigies are painted. Where gold is introduced, the wood is roughened to receive a reddish coloured cement, on which the annealed embossments are executed. None of the panelling is, according to Mr. Watling's account, covered with canvas; but Mr. Cuning stated that he had seen German shields of the fifteenth century, the boards of which were overspread with coarse cloth to keep the joining secure, and upon which the *gesso* is laid to receive the gold and pigments. The employment of cloth as a substratum for cement in painting is of high antiquity, as is proved by the inner cases and swathings of some of the Egyptian mummies.

Remarks upon the rarity of screens entirely of chestnut wood were made by Messrs. Grover, Oliver, and Blashill, and the latter observed

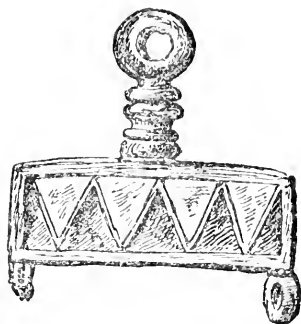
that he had himself known instances where wood which was supposed to be of one kind had proved upon closer examination to be altogether of a different species.

Mr. Watling also sent a coloured drawing of the effigy of St. Cecilia, being a full-sized copy of a painting of late fifteenth century work on the rood screen of Yaxley Church, Suffolk. The saint is represented with hair flowing as low as her knees; wears a turban-like head-dress of a crimson colour, an under-garment of the same hue, and a green mantle. She holds in her left hand a wreath of flowers (in this respect resembling the figure on the rood screen at North Elmham, Norfolk, and the one in the window of Gillingham Church), and stands on a red tiled pavement. The picture up as high as her shoulders has a rich golden background, above which it is of a deep blue. Though effigies of St. Cecilia, both painted and carved, are not unfrequent in our old churches, there are but two churches in England named in her honour; viz., West Bilney, Norfolk, and Adstock, Buckinghamshire.

Mr. J. B. Greenshields transmitted a pseudo-antique brooch, cast in cork metal at the *atelier* of Messrs. "Billy and Charley", Rosemary Lane, Minories, Tower Hill, but professed to have been discovered with other objects of the same age, at the Steelyard, Upper Thames Street. This "Keltic brooch" is three inches and three-quarters in diameter, and displays a full faced bust of a female, crowned with flowers, and encircled by a broad wreath of leaves and flowers, among which are two large roses. The mould in which this cast was made appears to have been formed by impressing the end of a curtain pin in plaster of Paris, the date of the pin being circa 1800. Mr. H. Syer Cuning, who knew the whole history of the "brooch", expressed his regret that the Rosemary Lane trash had not only found its way into Wales and Scotland, but even as far as the Continent and America.

Miss Leve, of Canterbury, transmitted a drawing of what is believed to be the suspensory portion of an Anglo-Saxon chatelaine (of which a woodcut is here given), exhumed in her garden in Victoria Place, St. Dunstan's parish, March 1868, where ancient beads have likewise been discovered. In an accompanying note it is observed that the relic in question is of a very uncommon type, and that its material is bronze much discoloured by long burial. The broad, flat entablature, from which rises the annulated stem of the circular loop, is decorated with a chevron of five points, the spaces between the upper cuspidations being filled with white enamel—an interesting example of the *Champ-léré* process. Whilst chevron borderings are frequently seen on Teutonic brooches of circular form, we rarely meet with this ornament placed horizontally as it is in the present instance. Beneath each end of the entablature is a loop through which a pin probably passed, and from

which depended the various toilet implements, such as are described in this *Journal*, xvii, 227. It may be well to add that the spot where this curious object was found is known to be a portion of an ancient cemetery.



Mr. H. Syer Cuming read the following paper—

ON THE SCALPTORIUM OR SCRATCH-BACK.

The scratch-back, or claw-back, as the implement is indifferently called, is in all probability of Eastern origin, though the earliest mention we find of it is among the luxurious Romans of the first century of our era. We gather from Martial that it bore the title of *Scalptorium*, and he fully sets forth its form and value in the *Epigrammata* (xiv, 83)—

“Defendet manus hæc scapulas mordente molesto  
Pulice, vel si quid pulice sordidius.”

“This hand will protect your shoulders from the bite of the troublesome flea, or from other things more offensive than a flea.”

Although Martial thus records the figure and efficacy of the Roman *Scalptorium*, he omits to state of what material it was made, but little silver, brazen and ivory hands, with slightly bent fingers, have been found in Italy, which we cannot doubt are examples of the implement in question.

The period of the introduction of the scratch-back into England is not well defined; but there is every reason to believe that it was known here at least as early as the days of good Queen Bess, and was in common use in the reign of James I, at which time it is familiarly spoken of by Ben Jonson, in his play of *Bartholomew Fair* (ii, 4)—wherein the cry of the *Tinderboxman* is—“Buy a mouse-trap, a mouse-trap, or a tormentor for a flea.”

A capital woodcut of a well-carved ivory hand of a scratch-back may be seen in Beeton's *English Woman's Domestic Magazine* of June 1861 (vol. iii, p. 100), where it is described as having a handle about 10 inches long, “made of a sort of clouded material which strongly resembles tortoise-shell.” At the end of this stick is an ivory knob

through which a loop could be fastened. This fine specimen has been in the possession of one family since 1740, but is probably much older than that year, and this seems to be the opinion of the writer in the Magazine, who gives it as an illustration of Elizabethan manners.

I am able to produce a *tormentor* of less elegant contour than the example just described, but which may with certainty be assigned to circa 1600. It is a right hand of bone, the extreme width at the tips of the fingers being  $1\frac{1}{16}$  in. and the thumb is unusually sharp-edged and pointed. This rare memento of bygone fashions was exhumed on the north bank of the Thames, November 13th, 1865.

A correspondent in Chambers's *Book of Days* (ii, 238), after referring to the scratch-back as a thing of Elizabeth's era, goes on to say that "at one time scratch-backs were almost as indispensable an accompaniment to a lady of quality as her fan and her patch-box. They were kept in her toilet, and carried with her even to her box at the play: and he further states that he has "seen one example where a ring on the finger of the hand was set with brilliants." This writer (who signs himself L. L. J.) delineates three scratch-backs in his own possession, each about 12 inches in length. One has an ivory hand, with a ball of the same material at the other extremity of the shaft, which is perforated to admit a cord by which the implement was suspended to the waist, or hung up in the dressing-room of the fair lady. The second example is entirely of horn, the "tormentor," consisting of three teeth or claws, and the knob at the base has a hole for the cord. The third specimen has a silver-mounted shaft of tortoise-shell, with a bird's foot of ivory at one end, and a suspending ring of silver at the other. On the outside of the foot are incised the initials of the former owner, A. W.

The scratch-back, after holding its place among the essential paraphernalia of the English lady from the reign of Elizabeth, finally disappeared from the regions of fashionable society soon after the accession of our third George, and the tormentor wielded by his august consort, Queen Charlotte, is now in the valuable collection of our noble vice-president the Lord Boston. This regal claw-back consists of a small hand of carved ivory, with a rather short stem of balcen or whale-bone, and is a very neat example of this once most needful and soothing implement.

The disinclination of the Orientals to destroy insect life of course adds greatly to their personal annoyance, to alleviate which they have recourse to the scratch-back, and it is an interesting fact that the form adopted by them is the same as the *scalptorium* of Martial, as will be seen by the curious examples before us. The earliest is a brazen right hand which, with its little socket, measures  $1\frac{3}{4}$  inches in length, and weighs 13 dwts. Rings are represented on the thumb and little finger,

and on the back of the hand is engraved a device like a fleur-de-lys, the lines being filled with a black compound—the *niello* of Italian artists. The socket in the wrist is so small that the shaft on which it was once fixed must have been exceedingly slender, and made probably of a slip of bamboo or baleen. This specimen is of considerable age, and was obtained at Calcutta in 1825 by the gentleman who presented it to me.

The second scratch-back I produce is from the island of Ceylon, and said to have been obtained in the sack of the palace of the king of Kandy in 1815. It is, as usual, a right hand, but of much larger size than those commonly met with, and is boldly carved out of a piece of the black horn of the buffalo, and mounted on a carved stem of white bone, with an eagle(?) wrought at the end, the entire length of the implement being  $13\frac{1}{2}$  inches. This remarkably fine and somewhat formidable tormentor has been fancifully likened to the *main-de-Justice*, but the hand surmounting the French sceptre is in the act of benediction, and the shaft of the royal ensign is straight, not arched, in the manner of the Cingalese scratcher.

Among the Indian articles in the British Museum is a very curious and rare form of scratch-back of bone or ivory, between 6 and 7 inches in length, the bent fingers of which are rather large, and the rest of the implement beautifully carved in small patterns.

In the *Catalogue of Rarities at Don Saltero's Coffee House, Chelsea* (40 ed., p. 6) mention is made of "instruments for scratching the Chinese ladies' backs." And such articles are enumerated as forming parts of lots 5300 and 6612 in the sale catalogue of the Leverian Museum in 1806, but in neither work are we informed as to their shape or material.

Dr. James Kendrick exhibits to us a Chinese back-scratcher, which well illustrates both the form and substance adopted in the celestial empire during the seventeenth century for such objects. In the specimen under consideration we have a right hand of ivory, the bent fingers furnished with long nails, in accordance with native fashion; and round the wrist is a sort of ruff or frill, forming a socket, into which is fixed the slender stem of tortoise-shell, bound some distance from the tormentor with an ornamental ferrule of silver, and terminating with an ivory knob, pierced for a cord. This instrument measures full 21 inches in length, the shaft being one of the longest I have yet seen.

Most of the modern Chinese scratch-backs that have fallen in my way consist of neatly carved ivory hands of much smaller size than the foregoing example, and set in the ends of fine stems of black whale-bone, varying in length from 12 to 16 inches.

The subject on which these few observations are made affords a

decisive proof of how intimately the arts and usages of far-severed ages and peoples are sometimes linked together by the merest trifles, and how, if we would learn the social history of man in all its fulness and detail, we should not altogether overlook a weapon designed to battle with foes so small in bulk that they are more easily felt than seen.

Mr. Edward Levien, Hon. Sec., read the following notes on some Assyro-Babylonian tablets and cylinders, exhibited by Mr. J. W. Baily at a previous meeting. (See *ante*, p. 177).

“The Assyro-Babylonian empire, which preceded the Medo-Persian, occupied the great central region of Western Asia, and consisted of four contiguous countries called respectively Chaldaea, Assyria, Media, and Persia. These originally formed separate kingdoms, but when united were governed sometimes by one, sometimes by another province, according to the country to which the ruling dynasty belonged. Thus the different capitals of these countries, Babylon, Nineveh, Ecbatana, and Susa or Persepolis, alternately became during their flourishing periods each the chief seat of a great monarchy. It is not, however, my intention to occupy your time by entering into any historical disquisition upon these mighty empires of antiquity, fraught as the memories of them are with an infinite variety of subjects which might well claim our earnest attention. Their remote origin, their wealth and grandeur, their arts, language, and civilisation, their pride, luxury, and fall, their prominent place in history as instruments for carrying out the inscrutable designs of an almighty Providence, as described to us in the pages of Holy Writ; the deep veil of mystery which for so many succeeding ages and generations of men enshrouded them, until the light of modern travel and research penetrated the dark cloud of conjecture regarding them, and to a certain extent familiarised us with their innermost life; these are, each and all of them, topics abounding with the most ample food for meditation and study. But upon this wide field we have not now time to dilate, and I would merely recommend to those who may feel inclined to acquaint themselves further with these subjects, and to enter into these questions more deeply, the perusal of the *Five Great Monarchies of the Ancient Eastern World*, by Professor Rawlinson (who treats of Chaldaea and Babylon as separate monarchies); *Nineveh and Persepolis*, by W. S. W. Vaux; Layard’s works; *Les Ecritures Cunéiformes, Exposé des travaux qui ont préparé la Lecture et l’Interprétation des Inscriptions de la Perse et de l’Assyrie*, by M. Joachim Ménant; *Exposé des Eléments de la Grammaire Assyrienne*, by the same author; and for those who are more particularly desirous of investigating such remains as those which are now before us, A. Cullimore’s *Oriental Cylinders or Rolling Seals*, and Jean Baptiste Félix Lajard’s *Introduction à l’Etude du Culte*

*Public et des Mystères de Mithra*; also a learned and interesting description of a cylinder similar to the largest of those exhibited by Mr. Bailey, by my friend and colleague, Mr. W. H. Coxe, of the Department of Antiquities in the British Museum, printed in the *Transactions of the Royal Society of Literature*, vol. ix, new series, and it is principally through that gentleman's assistance that I am enabled to lay before you the description of the objects now under our notice.

In the country about the Tigris and the Euphrates, and subsequently in Persia, the most ancient writing consisted of the letters of two distinct alphabets, both made up of those arrow-headed, nail-headed, or wedge-formed characters to which, in consequence of their resemblance to the last-named implement, the name of 'cuneiform' or 'cuneatic' has been applied. The older alphabet, called the Assyrian or Babylonian, consists of more than eight hundred of these characters, the Babylonian differing in some respects, but not very considerably, from the Assyrian. The more recent alphabet, which was used in Persia, consisted of thirty-six letters only. Of these alphabets, the older appears on monuments dating at least 2,000 years B.C., and was in use to the period when Alexander's successors were ruling in Western Asia, *i.e.*, *circa* 300 B.C., although during that long period it underwent many modifications. The other alphabet was used in the Persian empire only, having been, in all probability, introduced by the elder Cyrus, and lasting till the time of Artaxerxes III, surnamed Ochus, *i. e.*, from 340 to 330 B.C. There is also a modification of the first-named Assyrian alphabet used in the so-called Scythic inscriptions of Persia. These three kinds of writing are found together almost without exception in the inscriptions of the Achaëmanian period in the Persian history, *i.e.*, from its earliest mythological times to the death of Xerxes I in 465 B.C., and they are known as the first, second, and third kind; the Persian being called the first kind, as being in the language of the most numerous and civilised of the inhabitants of the Persian empire. The next is that modification of Assyrian, used for a Turanian language, and it is also called Median or Scythic, having been probably the language of Persia, the province and the birthplace of Cyrus; while the third is the Babylonian, which was the language of the most literary portion of the Persian empire. The signet-cylinders before us represent, with the exception of the one on white chalcedony, the Chaldeo-Babylonian epoch, *i. e.*, the period between 2000 and 1300 B.C. On one of them is a name identical with one of the kings who reigned over Lower Babylonia *circa* 1900 B.C., or at a date which is now generally recognised as being that of the patriarch Abraham. The whole of these cylinders were probably the signets of private individuals; but owing to their imperfect state, it would be a work of immense difficulty to decypher them with any certainty.

The specimen which is of white chalcedony belongs to a much later period, being probably of about the sixth or seventh century, B.C. Of the terra-cotta tablets, the smaller one is Babylonian, inscribed with numerals on one side, and a scorpion on the other. It may have been employed for astronomical or arithmetical purposes, but it is impossible to state with any degree of certainty what was its actual use. The larger specimen, which is dated the 28th of the month Elul, or our September, is probably an Assyrian record written in Babylonian character. Its date, however, is quite uncertain, as the characters are so much defaced as to render the name of the *eponym*, or magistrate who gave his name to the year, illegible. I have only to add that the finest collection of oriental tablets and cylinders in the world is to be found in our own national Museum; and that the text of the former is in course of publication by Sir Henry Rawlinson, under the sanction of the Trustees of the British Museum; while facsimiles of several of the latter, impressions of two of which I now produce, are given by M. Lajard in his *Culte de Mithra*, the work to which I have already referred as being one of the most valuable which have been issued upon the subject of oriental gems and cylinders."

#### APRIL 28.

REV. W. SPARROW SIMPSON, M.A., F.S.A., V.P., IN THE CHAIR.

Thanks were returned to the Cambrian Archæological Association for *Journal*, 3rd Series, No. 58. 8vo. April, 1869.

Mr. Gordon M. Hills exhibited some ancient glass from a window at Shadoxhurst, Kent.

The Rev. S. M. Mayhew exhibited remains of Roman pottery, etc., consisting of two fine *canthari*, a bottle, a  *poculum*, and an oval *speculum*, perforated and engraved, found at Colchester; a portion of a  *poculum* from Smithfield, a Saxon drinking vessel from St. Saviour's, an *unguentarium* from Chorley, Kent.

The Rev. W. Sparrow Simpson exhibited a tracing from a leaf of an illuminated MS. discovered by Mr. H. Watling in 1838, and then in the possession of a gentleman resident at Clare in Suffolk, by whom the leaf had been purchased at Thetford. It seems to have formed part of an *antiphonarium*, and exhibits the effigy of Master John Schorn, the North Marston worthy. He is represented as kneeling, with his face to the sinister, his head slightly elevated towards heaven, the hands raised in prayer. We are reminded of the local tradition that his knees became horny from his frequent and long continued devotions. Before him lies the empty boot. The dragon has escaped from it; and as it flies away turns to scowl at the kneeling figure, on whose



face is a calm expression, undisturbed by the claws, forked tail, horns, and fierce jaws of the threatening monster. In the background is an undulating country, through which meanders the stream called into existence by the prayers of the saint. Behind him is the foul fiend in human shape, winged, and having a forked tail; in lieu of feet, three sharp claws terminate each leg; in his hand he bears a kind of halbert armed with two hooks. Master Schorn is vested in a cassock and a long flowing gown with an embroidered border round the neck and sleeves; and a large hood thrown back, so that the whole head is seen. The tonsure is strongly marked; around the head is a broad ring or nimbus of gold. A peculiar interest attaches to this representation as the first yet discovered in any ancient book of devotion. Above the head, in large letters with illuminated capitals, is the inscription, greatly defaced, ...JOHĒS CH... The whole leaf was sadly disfigured when Mr. Watling saw it in 1838; indeed, it seemed to him to have been given as a plaything to children. I suppose that the name had been spelt CHORN, omitting the initial S.

Dr. Pettigrew exhibited a model, in bronze or brass, of a matchlock-pistol found at Harlton, Cambridgeshire, and forwarded to him by the Rev. O. Fisher, the rector. The man who found it says it was at the depth of about two feet. The soil is clayey. There was no appearance of the foundation of houses but the remains of two old walls. The locality is between the present road and village and the church. The remains of a pitched path was found parallel to the present road. Six skeletons were dug up, buried from three feet to just covered. These appeared to be probably Romano-British. There were no vestiges of coffins. A bronze coin of Constantine and a token were also found. All these, with the pistol, were within ten or fifteen yards of one another. One of the skeletons was headless. The heads of two of them have been placed in the anatomical museum at Cambridge.

Mr. J. W. Baily said that the matchlock-pistols which were in his collection were in the form of the petronel of about the beginning of the seventeenth century.

Mr. J. W. Baily exhibited an English armet, *temp.* Henry VIII, a wine-pot of the fifteenth century, fragment of a sixteenth century comb, a hornbook of the seventeenth century, and a double-ended key.

Mr. H. Syer Cuming said that, in consequence of the points mooted at the last meeting respecting the nature of the wood composing the Southwold rood screen, and the extent of the cement on its surface, he had again applied to Mr. Watling, and had received a positive answer on both questions. Mr. Watling states that he is well persuaded the panels are of chestnut, and not of oak; and that this is the opinion of many competent persons who have examined them. Regarding the

second point, Mr. Watling reports that "the red cement covers only such parts of the screen as are embossed; and that it appears very clear that something like a matrix was prepared and pressed on the cement after being laid on of a certain consistency and thickness; and, after being allowed to dry, the gold was applied. The mullions are also embossed and gilded in the same way, as well as the Evangelistic emblems on their bases." These remarks were illustrated by a splinter from one of the panels, and by coloured sketches of the details of the paintings and embossings, and also by a tracing of the entire effigy of St. Matthias. This apostle, like all the others at Southwold, is very richly robed. His red mantle is lined with green and bordered with gold, the under-dress being of gorgeous golden brocade. He rests his right hand on the grip of a large sword, the emblem of his martyrdom at Colehis. The blade of this weapon is painted brown, with a piece of gold next the cross-guard; apparently inlaid, in white, with the letter M, the initial of the saint's name, to distinguish him from the apostle Paul, whose attribute is also a sword. The saint tucks his left thumb into a belt, which is buckled round the waist, and is decorated with bosses. It may be remarked that the only old church in England dedicated to St. Matthias is the one at Thorpe-by-Hadiscoe, Norfolk; and that representations of him are far rarer than of either of the other apostles. A notice of a curious coloured and gilded print of "St. Matthias", with an axe on his shoulder, is given in this *Journal* (xi, 87).

Mr. J. B. Greenshields sent for exhibition three pseudo-antiques in cock-metal, the work, as usual, of Messrs. "Billy and Charley" of Rosemary-lane, which formed portions of lots 235 and 355 at the sale of the collection of the late Mr. Adam Sim of Coulter. One item is a heavy ring with a bearded Herculean mask, cast in the same mould as the example exhibited by Mr. H. Syer Cuming, Nov. 23, 1864. The other objects are *patere*, the smallest being from the same mould as the one described at p. 78 *ante*. The second specimen is of rather larger size, with a bird on the interior, and three fish on the exterior, and with three loop-handles springing from the rim.

Mr. Watling sent coloured drawings of two more compartments of the stained glass in Combe Church, Suffolk, of which three other compartments are already described in this *Journal* (xxiv, 394, 401, and 68 *ante*). These four compartments evidently depict different scenes in the same saintly legend; but it still remains doubtful who are the characters introduced. One of the compartments now under review seems to exhibit two events in the life of the holy lady, for on the dexter half she appears, like St. Margaret and St. Martha, standing on a yellow dragon, and holding with both hands a cruciferous staff. In the sinister half she is in the act of chastising the foul fiend with a mighty rod. In both portions the saint is robed in blue or purple.

The second compartment is devoted to one scene, and consists of a group of three figures. The saint, nude to the hips, stands with up-raised hands behind a great vat of water, near which is a brazen cauldron, the billets for heating which are being thrust into the furnace with a brazen "fire-fork" held by a bearded man in a green cap and coat. Between this personage and the saint stands an ill-tempered looking fellow in a tall purple cap and red coat, who seems to be speaking to her.

Mr. Holt read a paper, "On Albert Durer as a Glass-Painter," in continuation of the question of the Fairford windows (see *ante*, pp. 228-44).

Mr. Black said that the testimony of Camden in support of Mr. Holt's views was very important.

Mr. Gordon Hills could scarcely think that the canopies had been the work of Durer.

Mr. Black, after some remarks upon the value of the investigation in which they were engaged, called the attention of the meeting to the propriety of preserving these and similar ancient relics. He said that amid modern changes and improvements so many interesting monuments of bygone days were being destroyed, that he thought parliamentary interference was called for; and he himself intended, if he could meet with sufficient support, to get a bill introduced into the House of Commons for the purpose of compelling the owners of such remains to preserve them. Mr. Black gave several examples of the great importance, in a national and historical point of view, of many of the objects removed or destroyed; and the following, addressed to one of the Hon. Secretaries, fully illustrates the force of his observations:

63, Kennington Park-road, S.E. May 1, 1869.

MY DEAR LEVIEN,—I lose no time in informing you that I have this day succeeded in tracing out and inspecting the monolithic obelisk alluded to by Mr. Black at our last meeting, which has lately been removed, by order of vestry, from the edge of the pavement opposite 'One Mile House', on the east side of Blackman-street, Borough. The monument now reclines on its inscribed face, in the parish stone-yard, exposed to all the dangers arising from cart wheels and wanton mischief. It is formed of a block of white sandstone, and by rough measurement the extreme height appears to be about 10 ft. 6 ins.; some 2 ft. 10 ins. of which is occupied by the roughly chipped portion which was, till within these four months, planted in the earth. This very interesting and not inelegant obelisk consists of a shaft (the crown of which seems to have been reworked at a comparatively late period) and square-panelled base, surmounted by a moulding tastefully wrought with oak-leaves and acorns arranged like the egg and tongue pattern so frequent in classic ovolo. The presence of the fruit and foliage of the *quercus* on this ancient monument indicates its dedication to the great god Jupiter; and whether it be a Roman *millitrium*, or an *obeliscus* from a circus, the question of its importance, and need of careful preservation, is beyond dispute, and exertion must be made to rescue it from destruction.

Your's faithfully,

H. SYER CUMING, V.P.

MAY 26TH.

H. SYER CUMING, Esq., F.S.A. Scot., V.P., IN THE CHAIR.

The election of the following members was announced :

Llewellyn Jewitt, Esq., F.S.A., The Hall, Winster, near Matlock, Derbyshire

Charles Andrews, Esq., Farnham, Surrey.

Thanks were returned for the following presents :

*To the Society.* The Royal Society of Northern Antiquaries, Copenhagen, for Tillæg til Aarbøger for Nordisk Oldkyndighed og Historie udgivne af det Kongelige Nordiske Oldskrift Selskab, Aargang, 1868. 8vo. Copenhagen, 1869.

„ „ for Aarbøger for Nordisk Oldkyndighed og Historie, udgivne af det Kongelige Nordiske Oldskrift Selskab Tredie and Fjerde Hefte. 8vo. Copenhagen, 1868.

„ „ for Mémoires de la Société Royale des Antiquaires du Nord. Nouvelle série. 8vo. Copenhagen, 1867.

„ „ Historical and Archaeological Society of Ireland, for vol. i, 3rd series, No. IV. October, 1868.

„ „ British Archaeological Society of Rome for Report of Proceedings in 1868, 1869. No. II. 8vo. 1869.

„ „ Ditto, for Account of recent Excavations in Rome, made in 1868; a Lecture delivered to the Society by John Henry Parker, Hon. M.A. Oxon., F.S.A., etc., 30th Dec. 1868. 8vo.

„ „ The Royal Archaeological Institute for Journal. No. 98. 8vo. London, 1868.

*To His Grace the Duke of Northumberland* for Description of incised Markings on Stone found in the Counties of Northumberland and Argyleshire, from Drawings made under His Grace's direction in 1863 and 1864. Atlas folio, with Illustrations. London, 1869. (Printed for private circulation.)

Mr. E. Levien, Hon. Sec., read the following communication from Mr. Joseph Clarke, dated The Roos, Saffron Walden, May 3, 1869: "A very excellent but not large stone hammer, of dark basalt, was found, a few weeks since, at Chesterford, Essex, in the same bed of gravel which produces the remains of the fossil elephant. As this is the first piece of primeval antiquity that has been found here, it has much excited both our geologists and antiquaries. A Roman brooch has also been found there. It is of bronze, and has been enamelled with vivid green and red, very small portions of which remain. What makes it the more interesting is that a small brass coin of Constantine II was found with it, thus giving an idea about the date of it. A silver coin of Carau-

sins was picked up at Saffron Walden, some short time since, with the legend, *CAVRAVSIVS P E AVG.*" Mr. Clarke also sent rough sketches of the fibula and the hammer.

Mr. Cuming and Mr. T. Wright thought that the fibula was probably late Roman. The hammer appeared, from the perforation, not to be of the latest period.

Mr. J. W. Baily exhibited a piece of gold-thread embroidery, probably part of a lady's dress, from Windmill-street, the site where the caps exhibited by him were found (see vol. xxiv, p. 289); a Roman key from Dowgate, a silver spoon of *circa* 1549, two small pilgrims' signs, a green glazed earthenware posnet of the sixteenth century, a reliquary of the sixteenth or seventeenth century, pieces of bone, and small figure of Venus in terra-cotta, found at London Wall, and mutilated.

Mr. T. Wright observed that the figure was evidently one of the Penates, and that both figures and inscriptions were constantly found mutilated, because it was considered that they contained charms and incantations.

Rev. W. Sparrow Simpson exhibited tracings, by Mr. Watling, of SS. John and Matthias, from windows in the church of Yaxley, Suffolk; also two Egyptian coins of the Ptolemies, said to have been found at Richborough.

Remarks were made by Messrs. Cuming, T. Wright, Grover, and others, as to the method of excavation which had, up to this time, been employed at Richborough; and observed that a more efficient method, if it could be employed, would doubtless be the means of discovering many most interesting objects.

C. Faulkener, Esq., of Deddington, F.S.A., exhibited a bullet found in Cropredy churchyard, which he said might be presumed to have been used on Saturday, 29 June, 1644, when Sir William Waller, with 1,500 horse and 1000 foot, from Banbury, attacked a troop of dragoons left to defend the pass, and was afterwards defeated by the royal army led by the king in person. He also exhibited a button, probably of the same period, and belonging to one of the officers.

Mr. J. B. Greenshields sent for exhibition a miscellaneous and highly interesting collection of objects of various ages, and from different countries, of which the following is a brief enumeration, commencing with the earliest from Egypt:—

1. String of green-glazed bugle and other beads, from which depends a profile figure, to the left, of the ape-headed Hapi, one of the four genii of Amenti, or the lower world. He holds the *Nilometer*, or emblem of stability. Found at Thebes, 1846.

2. Draughts-piece of steatite covered with a mottled green and yellow glaze. It is somewhat like a dice-box in shape, measuring a little under  $\frac{1}{2}$  ins. in height, and exactly  $\frac{1}{2}$  ins. diameter at the flat ends. Found at

Thebes, 1846. The fact of an object of stone being covered with a glaze may be new to some; but Sir Gardner Wilkinson mentions, in his *Popular Account of the Ancient Egyptians* (ii, 65), that "occasionally a granite sarcophagus was covered with a coating of vitrified matter, usually of a deep green colour, which displayed, by its transparency, the sculptures or hieroglyphic legends engraved upon the stone." Mr. H. Syer Cuning states that he saw in the possession of the late Mr. Cureton, the coin-dealer, a figure of Anubis, full 7 ft. high, carved out of a piece of steatite, and covered with a rich, cupreous glaze of a bluish green hue. The famous rock-inscription at Behistan, in Persia, recording the victories of Darius Hystaspes, is protected by a vitreous glaze.

3. Small vessel of red terra-cotta, of rude fabric, found at Kerse, Lanarkshire, 1857, six feet below the surface of the ground, among some lime-rubbish, with cinders and egg-shells surrounding it. It is difficult to determine either the age or purpose of this object, which in shape is somewhat like some of the Egyptian colour-pots. It will hold but a mere thimble-full of liquid, and is scarcely deep enough to serve as a socket for a candle. It may possibly be an *unguentarium*.

4. Pair of iron handcuffs united by a swivel-joint, and secured by screws; and a fetter, also fastened by a screw, and attached to a chain of four links. These early relics of criminality were found, a long time since, in the south of Scotland. (For an account of *vincula*, see *Journal*, ix, 155.)

5. Cover of a "monstrance", or *expositorium*, for the Host, of gilt copper, full  $7\frac{1}{4}$  ins. high, representing the hexagonal spire of a church with three gables or buttresses at the base, *circa* 1400. From the Sim collection. (For a notice of the "monstrance", see *Journal*, i, 169; and for a cover of a pix, xviii, 395.)

6. Bust of Diana wearing a *frontule* with scalloped edge, and necklace of rather large beads. Hollow casting, of yellow bronze, possibly an ornament above the handle of a vase.

7. Mask of Jupiter, a small and heavy casting in copper, rough from the mould.

These two heads formed part of lot 235 at the sale of the Sim collection, and are described in the catalogue as "two Roman bronze heads". They are, however, in all probability, not older than the sixteenth or seventeenth century.

8. Three *opercula* of the *turbo marmoratus*, given to Mr. Greenshields in 1846 by the monks of the Convent of St. Catherine at Mount Sinai as a pledge of friendship.<sup>1</sup>

<sup>1</sup> In some of the South Sea Islands the *opercula* of large turbos were worn as gorgets suspended from necklaces. The little *operculum* of the *turbo pullus*, known as the "Guernsey Eye-Stone", was once held in some repute in surgery.

At several sacred spots in the East natural objects are given, or rather sold, to visitors as relics and mementos : as, for instance, shells from the shores of the Red Sea, and locust-pods from the trees growing near the Cave of John the Baptist. At Jerusalem may be had the earth of which Adam was made, and the fruit which was turned to stone in the time of the Prophet Elijah.

9. Chinese lady's crimson satin shoes embroidered with coloured silks, and decorated with gilt spangles. It is stated by Davis, in his *Chinese* (i, 252), that the custom of crushing up the ladies' feet commenced about the close of the Tang dynasty, or the end of the ninth century of our era. The tiny shoes designed for the wear of the *Kum-lên* (or Golden Lilies), as the females with distorted feet are called by the Celestials, vary, of course, in length, though the pair now submitted may be taken as the average size. They measure, from toe to heel, 4 ins. Whilst the Chinese ladies deform their feet in a most hideous manner, the Tartar females, with better taste, permit theirs to acquire full development, and their shoes are as richly decorated as those of the *Kum-lên*.

10. Necklace formed of the teeth of the peccary, or Mexican hog, the fronts and backs ground down, set close together, and pendent from a rope of twisted strands of cotton. This type of necklace is common to several tribes of British Guiana. It is called *Poeng-kere* by the Macusi and Parawanos, and *Epu-rail* by the Warrows. In the Cuming collection is a similar necklace, which was brought to England by the late Sir Robert H. Schomburgk, and is the one given as No. 63 in the catalogue of the Guiana Exhibition of 1840.

11. Fragment of a Carib necklace composed of minute lenticular seeds strung on fine fibre, about fifty seeds occupying a space of one inch. Guiana, South America. In the Cuming collection is a perfect necklace of this sort, measuring full 7 ft. in length. Nos. 10 and 11 constituted part of lot 324 in the sale of the Sim collection.

Mr. Cuming read a paper, "On Jack of the Clock House" (see p. 277 *post*).

Mr. Cusans mentioned a "Jack of the Clock" as still in existence in Westgate, Exeter. It consists of three figures in the dress of the seventeenth century, and is popularly called "The Miller and his Sons."

Mr. C. Faulkener remarked that some curious mechanical figures formerly stood at Carfax Church, Oxford; and several instances of others, in various places, were given by some other members.

Mr. Cuming read the following observations on personal signets of James I and Charles I :—

Gray, in his *Supplement to the Pharmacopœia* (ed. 1836, p. 145), says that if "put into the inner corner of the eye it works its way out at the outward corner, and brings out any strange substance with it."

"The Great Seals of England have so engrossed the study of the archaeologist, that the fact has been well nigh overlooked that in all probability many, if not most, of our sovereigns possessed a personal or private signet employed for non-official purposes. As such signets would not necessarily bear reference to the exalted rank of their owners, the task of identification may sometimes be attended with difficulty, and we must trust in a great degree to tradition: but as a general rule the seals would, in all likelihood, display some initial or *insignia* whereby they might be recognised. But these are matters which must be dealt with on another occasion, the present remarks being confined solely to two little signets believed to have belonged to the two first monarchs of the house of Stuart who swayed the English sceptre.

"Our associate, Mr. Lionel Oliver, has furnished me with an impression of a seal which has been in the possession of Mrs. Oliver's family for full three generations, and has always been reputed to have belonged to King James I. The matrix is a convex oval of plasma, graven with an eagle holding a rat in its claws, both *affrontée*. This is an ancient and well cut gem, and in some measure brings to mind the device of the eagle and hare seen on the money of Agrigentum and Locris. Though there is nothing to positively connect this trinket with King James I, there is, on the other hand, no cause to doubt the accuracy of the tradition which assigns it to this monarch.

"Description has already been given in this *Journal* (xviii, 280) of two small octagonal seals which were engraved for our first Charles, the one being for his use whilst prince, the other whilst monarch. The initials C. P. and C. R. clearly mark their difference of period, which is further indicated by certain details.<sup>1</sup>

"The kindness of Dr. Kendrick enables me now to bring to notice an impression of a royal signet of very considerable interest, which was certainly employed by King Charles II within a few months after his restoration to the throne; but which, I believe, was really made for his unfortunate father. This little seal is of a lozenge-form, displaying the arms of England quartered with those of France, Scotland, and Ireland; ensigned with the crown, and flanked by the initials C. R.; the shield, he it observed, being of the square form seen on the money of our first Charles, engraved by Briot, whose patent bears date December 16, 1628. The history of the impression now submitted is briefly this. A short time since Dr. Kendrick made the acquaintance of a French gentleman residing at Paris, who has a large and valuable collection of autograph letters, and who has taken impressions from the seals attached to some of these treasures, and sent them to our associate. Among the impressions is the one in question, which is affixed to a letter written in French by Charles II, on Oct. 7, 1661, and ad-

<sup>1</sup> For a notice of the great seal of Charles I, see *Journal*, xx, 240.



dressed to Cardinal Azzolini, the well known friend, *confidante*, and ultimately heir, of Queen Christina of Sweden. But though this seal is impressed on an epistle emanating from the pen of our second Charles, my firm conviction is that the matrix was engraved for his ill-starred sire. You have only to place it by the side of the signet, which I have proved beyond the reach of cavil belonged to Henrietta Maria, the consort of Charles I, to be convinced that you have before you a pair of seals, if I may be permitted the expression, identical in form and design, the chief and necessary difference between them being, that in the one we have the shield dividing the letters C. R., in the other H. M. (in cipher) R.<sup>1</sup> If the signet we are discussing was made for our second Charles, we should surely find the numeral *two* in some form or other on it; but nothing of the kind can be detected. To me it appears undoubtedly a seal of Charles I; but the question remains, how came it into the possession of his successor? and is there any clue to this mystery? I fancy that a clue may, perhaps, be found in the following facts. On the 29th of January, 1648-9, King Charles was allowed to take a final adieu of his hapless children, the Princess Elizabeth and her little brother, Henry Duke of Gloucester. To the former the king is said to have given two seals;<sup>2</sup> and we may well believe that one was his personal signet, one of the last trinkets the doomed monarch would naturally part with. The Princess Elizabeth died in 1650, and two years after this sad event the young Duke of Gloucester was permitted to join his exiled relatives in France, and may have carried with him the two seals received by his sister; and if one of these was the personal signet of the late sovereign, it would naturally pass into the hands of the eldest son, as none but a monarch would dare to employ such an important instrument of authority. We may thus, perhaps, account for the presence of this curious signet on a letter written by the restored King Charles. All this is, of course, mere surmise; but it is surmise based on probability, and may serve, at any rate, to direct attention to the matter, and lead at length to the recovery of some forgotten facts that will throw a light on the origin and descent of the matrix, the impress of which has lately reached this country."

Mr. H. Syer Cuming, V P., read the following paper upon

#### JACK OF THE CLOCK-HOUSE.

"The renowned personage whose name and title head this communication was once a far more familiar object in the towers of our olden churches than many in our days would suppose. Sometimes he appeared in knightly panoply with mace, maul, or axe in hand, ready to proclaim the flight of time upon the sonorous bell which hung near

<sup>1</sup> See *Journal*, xvii, 223; xx, 332.

<sup>2</sup> *Ibid.*, xi, 230.

the venerable clock. Occasionally he stood forth in a state bordering on nudity, his only garment being a wreath of foliage about the loins, and having a goodly club for weapon. Hence some people called him Hercules, whilst others denominated him 'the Savage' or 'Wild Man', 'the Saracen', 'the Giant'; but everybody knew the ancient automaton by the common appellation of 'Jack of the Clock-House'. In Shakespeare's play of *Richard II* (v, 5) the king says :

——' my time  
Runs posting on in Bolingbroke's proud joy,  
While I stand fooling here, his Jack o' the clock';

And the following occurs in *Richard III* (iv, 2) :

*'Buckingham.* Why let it strike ?

*King Richard.* Because that, like a Jack, thou keep'st the stroke  
Betwixt thy begging and my meditation.'

The mechanical image finds mention in comedy as well as in tragedy, for in *The Fleire* (1615), by Edward Sharpman, we are told of certain parties that 'their tongues are, like a Jack o' the clock, still in labour.'

"There was an ancient clock in Old St. Paul's, with Jacks to strike the hours, which are alluded to by Thomas Decker in his *Gull's Horn-book* (1609). Speaking of the cathedral he says: 'The great dial is your last monument, where bestow some half of the three score minutes to observe the sauciness of the Jacks that are above the Man in the Moon there; the strangeness of their motion will quit your labour.' And further: 'But howsoever, if Paul's Jacks be once up with their elbows, and quarrelling to strike eleven, as soon as ever the clock has parted them, and ended the fray with his hammer, let not the Duke's Gallery contain you any longer.'

"Paul's Jacks' perished with the old cathedral in 1666; but from the year 1671 to as late as the first quarter of the present century, the Jacks at another metropolitan church constituted one of the regular sights of London. Many yet living remember the two giants, or wild men, of carved wood, at St. Dunstan's in Fleet-street, who not only struck the hours but also the quarters, with great clubs, upon two bells which hung between them, their heads moving at the same time. Strype (b. iii, p. 276) tells us of the old church, that 'it is a good, handsome, freestone building, with a fair dial hanging over into the street; and on the side of the church, in a handsome frame of architecture, are placed, in a standing posture, two Savages, or Hercules, with clubs erect, which quarterly strike on two bells hanging there.' Ned Ward, in his *London Spy* (p. v), speaks of the moving heads and hands of these automata, which he calls the 'two wooden horologists at St. Dunstan's.' Leigh, in his *New Picture of London*, describes these famous Jacks as the 'pets of Cockneys and countrymen', and says—

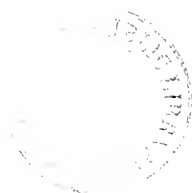


*Jack o' the Clock, (Southwold Church, Suffolk)*





*Jack o' the Clock  
Blythburgh Church  
Suffolke.*



‘Many a stranger, as he passed that way,  
 Made it once a design there to stay,  
 And see those two hammer the hours away  
 In Fleet-street.’

“These effigies are also referred to by Cowper, in his *Table Talk*—

‘When labour and when dullness, club in hand,  
 Like the two figures at St. Dunstan’s stand  
 Beating alternately, in measured time,  
 The clockwork tintinnabulum of rhyme,  
 Exact and regular the sounds will be;  
 But such mere quarter-strokes are not for me.’

These giants, after doing duty for just 160 years, were taken down in 1831, having, with the old clock-tower of the church, been sold to the Marquis of Hertford for the sum of £210, and were then removed to his lordship’s villa in the Regent’s Park.

“Though London has lost its Paul’s Jacks and Dunstan’s Giants, mechanical figures of similar construction were, in the year 1866, set up at No. 65, Cheapside, the shop of the well-known watch and clockmaker, Mr. Bennett. In the front of the premises are two recesses, in the highest of which is old Father Time, with sand-glass and scythe, who strikes the hours on a bell. In the recess beneath stand the richly painted effigies of Gog and Magog, modelled from the Guildhall giants by Brugiotti. Their task it is to strike the quarters of the hours, and a splendid pair of ‘quarter-boys’ they make.

“Jack of the Clock-house was seen in the provinces as well as in the metropolis.<sup>1</sup> St. Martin’s Church, Carfax, Oxon., was once celebrated for its pair of Jacks, which were erected at the east end of the edifice in 1624; and of these an engraving will be found in the *Gent. Mag.*, July 1836, p. 21. There were formerly (and they may yet remain), in the south aisle of Norwich Cathedral, two images which struck the quarters on two bells, for the convenience of persons within the building.

“The untiring pencil of Mr. Watling enables me to bring to notice a ‘Jack of the Clock’, who formerly proclaimed the hours in the tower of Southwold Church, Suffolk, and must, in his palmy days, have been a very brave looking fellow. The sketch now engraved (Pl. 17) represents this carved and painted effigy of wood, standing on a hillock within a semi-circular topped recess, harnessed from head to heel in russet and gold armour, of the fashion of the commencement of the sixteenth century. The lower part of the bassinet is surrounded by gilded knots; the tassels fall a little below the hips; and the genouillieres are of a some-

<sup>1</sup> Was the oaken effigy called “Peeping Tom”, which looks through a hole in the wall in Smithford-street, Coventry, ever a “Jack of the clock”? The style of armour fixes its date to the sixteenth century. See an engraving of the figure in *Gent. Mag.*, July, 1826, p. 20.

what rhombic contour. In the left hand is a scimitar; in the right, a gilt battle-axe, with the butt or hammer of which the bell was sounded; the bell depending from a branch which curves forward on the right of the figure. This exceedingly curious effigy is now removed from the tower to the vestry window open to the church; and, though no longer toiling hour after hour as of yore, is not altogether idle, for Mr. Watling states that the parish clerk makes 'Jack' toll the bell as the clergyman emerges from the vestry, as a signal that Divine Service has begun.

"Suffolk boasts of another carved wooden Jack beside that at Southwold, and of this Mr. Watling has also kindly furnished me with the accompanying sketch (Pl. 18). The one in question is four feet in height, and stands in an arch in the tower of Blythburgh Church, and like its namesake just described, is habited in plate-armour, which is painted black, with the passe-gardes and borders of the cotes and genouillieres gilded; the crested helmet and gorget being white. A flowing beard gives this 'Jack' a very venerable aspect, and loss of hands and occupation seems to make him look melancholy.

"Jacks in Armour are found in the West of England, as well as in the Eastern Counties. The old Church of the Holy Trinity, Bristol (demolished 1787), possessed a couple of gigantic quarter-boys, with gilded helms and corselets; each clatched a battle-axe, with which he struck a bell suspended over his head. These automata stood on either side the clock-face, within a semicircular recess in the tower, and are now preserved at Bromfield House, Brislington, Somersetshire.

"The presence of Jack of the Clock-house was by no means confined to England, for he showed himself in continental cities, where he was regarded with admiration and respect by both natives and foreigners.

"Wilkie, in his *Fragments of Italy and the Rhineland*, 1841, in describing the great clock-tower in the Piazza San Marco at Venice, says that: 'On the summit of the orologio is a great iron bell, forming a kind of cupola to the gateway, and having its black form against the bare sky. On each side, stands a savage-man of Ind, grasping an iron mace, with which he beats the hour upon the bell.' I know not the date of this clock, but John Evelyn saw it when he visited Venice in 1645, and describes it in his *Memoirs*.

"The far-famed Strasburg clock, erected in 1574, has its quarter-boys, as well as its skeleton 'Jack', who strike the hours with a bone. And the idea of making effigies sound the time of day upon a bell has been carried out in Germany and the Netherlands in clocks of much smaller size than those constructed for church towers. I well recollect seeing the ruins of an old Nuremberg house-clock, upon the top of which was 'a motion'—a little painted and gilded warrior, who, with his man, struck upon the bell to tell how time went on.



“When we think of the many active and passive, vigorous and superannuated ‘Jacks’, who have laboured through long ages to render the progress of time apparent, with axe and hammer, mace, club, and marrow-bone, a wild fancy might suppose that the poet had an automaton in his mind when he declared :

‘Time is the effect of *Motion*, born a twin,  
And with the world did equally begin.  
Time, like a stream that hastens from the shore,  
Flies to an ocean where ’tis known no more.  
All must be swallow’d in this endless deep,  
And *Motion* rest in everlasting sleep.’ ”

Dryden’s *Ovid*.

JUNE 9TH.

T. WRIGHT, ESQ., M.A., F.S.A., V.P., IN THE CHAIR.

Thanks were returned for the following presents :

*To the Society*, Verein für Kunst und Alterthum in Ulm und Oberschwaben, for “Verhandlungen des Vereins für Kunst und Alterthum in Ulm und Oberschwaben.” 4to, Ulm, 1869.

„ „ To the East India Association for Journal. No. II, vol. 3, 8vo. May, 1869.

„ „ To the Canadian Institute for the Canadian Journal of Science, Literature, and Art. Vol. 12, No. II, for April, 1869, 8vo, Toronto, 1869.

*To the Author* for Etudes Historico-Géographiques. Première Etude sur les Colonnes ou Monuments commémoratifs des Découvertes Portugaises en Afrique, lue à l’Académie Royale de Lisbonne, 11 Mars, 1869. Par Alexandre Magno de Castilho, Officier de la Marine Portugaise. 8vo, Lisbon, 1869.

Mr. J. W. Baily exhibited an upper millstone, or rider, 18 ins. diameter, the surface decorated with carved work consisting of crosses and interlaced strap-ornament, found in the island of Rathlin, off the north coast of Ireland. Three examples of early prick-spurs of about the twelfth century. (See *Journal*, xii, pl. 26, fig. 1.) A long spur, early fifteenth century, with a rowel of six points, measuring 8 ins. from the heel to the point of the rowel. A padlock and three keys, all Roman. A mediæval key with lozenge-shaped bow. A knife-blade, Saxon. Two pointed shoes, fifteenth century. The ornamental front-leather of a clog, with aperture to admit of being worn over a pointed shoe. A child’s shoe, the sole-leather being of peculiar construction at the heel ; and the sole of a full-sized shoe of similar construction ; both probably Roman. Four *signacula*. Fragment of a terra-cotta figure in a costume

of the middle of the fifteenth century. A jet pin having its head cut in fourteen facets; and a Roman bone knife-handle.

Mr. E. Roberts, Hon. Sec., exhibited two fragments of Roman pottery, and a brass candle-stick of the earlier part of the reign of Charles II, found at the site of the excavations at the back of the Poultry, near the recently discovered Roman pavement. Also a bell-clapper and the top of an inkstand; both of modern manufacture, from the same place.

Mr. Cato exhibited a portion of a Roman bone flute, found in the new street now being made from the Mansion House to Blackfriars; an Irish celt found in draining Clonfan Lough, King's co.; and a Danish axe-head, remarkable for the decomposition of the flint of which it is formed.

Mr. Watling forwarded a drawing of the painted roof over the rood-loft of Southwold Church, Suffolk, consisting of twenty panels with blue fields decorated with gilt stars, in each of which is a golden crowned angel clothed in a pink robe; the wings of some being green above and red below, and others *vice versa*. Several of this celestial band hold emblems of the Passion, those not so employed have scrolls in their hands. The angels on the north side of the roof hold the following objects: 1, the pillar of flagellation and Judas's lantern; 2, scroll inscribed "*Benedict's domus*"; 3, scroll with "*Deus israel*"; 4, lance and hyssop with sponge; 5, palm-branch; 6, scroll with "*Quia visitavit*"; 7, scroll with "*Ece' redemptione*"; 8, hammer and three nails; 9, cross; 10, scroll un-inscribed. The angels in the panels on the south side of the roof hold the following objects: 1, pinchers; 2, scroll inscribed "*Et crevit*"; 3, scroll with "*Cornu salutis*"; 4, reed sceptre; 5, crown of thorns; 6, scroll with "*Nobis in*"; 7, scroll with "*Domo ducit*"; 8, rod and three-thonged scourge; 9, Simon Peter's sword with Malchus's ear on its edge; 10, scroll with "*Pueri sui*". Beneath the northern angels are the words "*Te deus laudamus*." Beneath those on the south, "*Te dum cōfitemur*." This painting seems to have been executed *circa* 1560.

Mr. H. Syer Cuning, V.P., read a paper, "On ancient Sieves and Colanders", which will be found at pp. 244-250 *ante*.

## Proceedings of the Congress.

(Continued from p. 214.)

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THURSDAY, AUG. 13.

LEAVING Cirencester at ten a.m., the members of the Association and their friends proceeded by the ancient Roman road, the Akeman Street, for a distance of about four miles. Here, a few feet to the left of the highway, in a considerable basin formed by the surrounding hills, is a stone, unquestionably of very ancient date. Upon this spot, which is locally known as "Thames Head," seven springs rise; but, in consequence of a powerful pumping engine situate at a short distance, and which supplies the Thames and Severn Canal with water, the basin was at this time quite dry, and had been so for some weeks previous to this visit. Before the construction of the canal, a copious stream flowed from this spot, and even now the valley is at certain seasons a morass. It is here that the Thames is said to rise; but the rain falling heavily at the time the party reached this point, it was impossible for Mr. George R. Wright, F.S.A., to read his promised paper upon "The Thames and its Nomenclature," *in situ*, and it was deferred for some other opportunity.

The next halt was at Crundwell, where the following observations were made by Mr. Gordon M. Hills, who said that he believed the stone at Thames Head was mentioned in a document of the fourteenth century, belonging to Malmesbury Abbey, a printed extract from which he had in his possession. It was partly in English, partly in French, and partly in Latin, from which fact it was pretty clear it must have been copied from another document of the Saxon period. That document also referred to another stone, which stood formerly at the point where a road branched off to Kemble, and upon which spot a turnpike had been erected. When the turnpike was built, the stone was removed and laid under the wall at a little distance. He went to look for it some few weeks ago, but the pike-keeper could give no information respecting it, and it seemed to be forgotten altogether. After a little diligent searching, however, he found it lying under the wall.

covered up with rubbish and grass. The document he had referred to was a grant of certain lands described to be in "Ewell", now called Ewen, in the parish of Kemble. Mr. Hills read the extract; and said they would doubtless have noticed that the stone at Thames Head had been cut into the shape of, and had probably been used as, a mounting block for horsemen.

Mr. Black said the extract was in Latin, with the untranslatable names left in the Anglo-Saxon, and a few little words inserted in Norman-French. This showed that it had been translated from another document in the Anglo-Saxon language. A translation of the boundary mentioned would be as follows: "In the first place from Perestone, as far as Lydewell, and from that fountain or well, as far as the street which is called the Fosse." The Fosse, or Akeman Street, was a continuance of the Fosse-way from Lincoln. Those who had been there would perhaps have observed that it starts from a point a little below the town, and strikes off in a south-westerly direction across the fens. It was constructed by digging two dykes on either side, and throwing the earth up in the middle, and thus a dry road was formed over the fens, "and so as far as wohn Crundell" ("Crundell" being probably a hill, in which there was a wolf's den; all traces of the den would, of course, have long disappeared) "from thence as far as the hoar-stone." Much had been said about this stone, and there was no doubt that it was of very ancient date. Such stones as that had been frequently ascribed to some mythological origin, but they were doubtless intended as landmarks. The description also mentioned another stone called "zunte stone"; the "z" represents the Anglo-Saxon "gamma," but what the word meant he (Mr. Black) could not pretend to say. With regard to the stone at Thames Head, which was probably identical with "the hoar stone," it was intensely interesting, because he believed from that stone measurements had been taken, which branched off to particular points in Britain. He had thought there must be a stone of that kind somewhere, and had been agreeably surprised to find it occupying such a remarkable situation. The calculations he had made informed him somewhere near its precise position, and he knew that the point was marked by an ancient stone. It was placed there for the same purpose as the celebrated "London Stone," and was the point from which the Roman engineers took their measurements. The distinctive appellation "hoar" was supposed to mean grey or aged. In all places where he found those stones, whether they were cromlechs or what not, they had a language of their own, which told him what they meant.

Mr. Mackie could not agree with Mr. Hills that the stone had been used as a mounting-stone. He had measured it as they came along, and found that each side was an exact multiple of the English foot.

He believed it had been made for the purpose of correcting the measures, or for marking the depth of the water.

Mr. Black thought it was cut in its present shape to mark the depth of the water, for at the time it was doing its duty it unquestionably stood in the water.

The party then entered Crudwell Church, where they were received by the Rev. Oswald Smith, the Rector. Mr. Gordon Hills remarked that the northern arcade was the oldest portion, the capitals of the pillars being very rudely carved. In the north wall, are traces of windows which are not now in existence, and the aisle on that side seems to have been lengthened in the thirteenth century. The clerestory and south side of the church belong to the perpendicular period, but of an early date. The chancel arch is very ugly, rendered so from the fact of its having been subjected to a very lavish use of the paint-brush, and thereby disfigured. The tower appears to be of about the end of the fifteenth century, but it is probably the reproduction of an older one. One thing rather worthy of note is an aisle running from north to south under a western tower. The most remarkable feature is a painted glass window in the north wall of the church. This window contains, or originally did contain, representations of the seven sacraments. When Aubrey visited the church, the window was perfect; but five out of the seven lights are all that now remain. The large figure of Christ, showing the prints of the nails in his hands and feet, is probably not *in situ*. Under this figure is the word *ECCE*, in old-fashioned characters. In the representation of the last sacrament administered to the dying (extreme unction), the priest is shown administering the wafer. The meaning of this part can easily be known by reading the word *EXTREMA* at the foot. A word at the bottom of one of the lights gave rise to some little difference of opinion, but it was quickly set at rest, when Mr. Black suggested that the piece of glass had been placed wrong side out. Reading from the other side gave the name *IOHANNES*. This was doubtless the christian name of the maker, the surname being gone and a piece of common glass inserted. In the small lights at the top are the arms of Hungerford. Another shield with a bend wavy could not be identified by any of those present, nor was it known by Aubrey. Had Mr. Planché been there, the point might probably have been settled. A stained glass window in the chancel, representing the Ascension, was placed there at the expense of the late rector, the Rev. W. Maskelyne. Over the porch is a small muniment room, or parvise, but it has been very much modernised, and is, therefore, devoid of interest. In the churchyard are two curious inscriptions to the memory of the family of Harding. On one flat stone is the following: "Received of Phillip Harding, his borrowed earth, July 4th, 1673." Another inscription runs: "Here resteth the Earthly

Part of William Harding, who as he lived so died in the Lord, August ye 30th. Anno Dom. 1662."

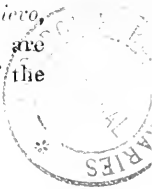
After thanking the Rev. Oswald Smith for his kindness in throwing open his church, and for his very kind invitation to luncheon which they were obliged to decline, the party left for Malmesbury. When at about a mile from the town, a fine view of the remaining portion of the celebrated abbey is obtained from the road, at which point a good idea of its pristine grandeur may be easily obtained. Arriving at Malmesbury, the company alighted at the King's Arms Inn, and, after a short interval, proceeded, under the conduct of Mr. Gordon M. Hills, to the abbey, where they were met by the Rev. Charles Pitt, M.A., the vicar, who said: "It is needless for me to enter at length into the history of this building, which has been one of splendid monastic grandeur, and was founded in the seventh century for Benedictine monks. The original founder was one Meyldulph, a Scot, who came from his own country, and fixed his residence at Malmesbury, where he built a small monastery, wherein he resided with his disciples. The most eminent of these was one Aldhelm, who, after his master's death, being assisted by the Bishop of Winchester, converted the little cell into a stately abbey, of which he became the first abbot. Of the abbey proper, as elsewhere, scarcely more than traces remain; the domestic and residential buildings having almost in all cases been either destroyed, built over, or converted into habitations, in the erection of which the few remaining portions have become masked or entombed. The noble ruin that now remains is the abbey church, and a grand pile it is. The solemn nave, with its massive pillars, is a sight worthy of a pilgrimage. Before the marvellous carvings of the entrance door one could linger for the day, deciphering the scriptural sculptures, and wondering at the strange but marvellous conceits of the men who executed those graceful and intricate mouldings."

Before entering the abbey Mr. Hills made a few remarks. Referring to the south porch, he said it was originally Norman, but had been entirely cased with some very massive work of the perpendicular period; by which arrangement the room over the porch had been very greatly enlarged. He next pointed out the flying buttresses of the main building as being subsequent additions. The clerestory must have been unusually lofty, and its windows had evidently been altered from the original round arch to the pointed style. This alteration was plainly visible, as up to the point where the arch had been turned a series of circular medallions were to be seen. The pinnacles belonged to the fourteenth century. Speaking of the carving on the arch of the porch, Mr. Hills said he thought they might say it was almost unequalled in its richness; for it was a work of the greatest beauty of design. They would observe in the first place the foliated

ornaments, which, although they appeared to be so much perished, were for the most part intelligible and presented scarcely any different appearance to what they did two hundred years ago. The first two rows relate entirely to subjects from the Old Testament, and the outside row to the New Testament subjects, each one being enclosed in an ornamental ring. The first refers to the works of creation—beasts, birds, fishes. Next is a representation of the Almighty creating Adam—Adam asleep and Eve being formed out of one of his ribs; Adam and Eve in the Garden of Eden. The centre figure is that of Christ. Then follow—the Expulsion—the spade and distaff, emblematical of labour having been imposed upon the guilty pair and their seed for ever—Eve sitting with a child upon her knee. The following figures were doubtless in reference to the lives of Cain and Abel; but the subjects cannot be distinguished.”

Mr. Roberts thought the centre figure, which had been described as Christ, was intended to portray the promise that the seed of the woman should bruise the serpent’s head.

“In the next series,” continued Mr. Hills, “the figures are very much defaced; so that it is difficult to say what they are, especially is this the case until a height of some five or six feet is attained. The first object discernible is a man at work, probably meant for Noah making the Ark; for in the next compartment the Ark is shown, which, by the way, is given after the shape of a Norman ship. The next panel is the sacrifice of Isaac—the ram being sacrificed instead of Isaac. Here follow several very difficult to describe: Moses and Aaron talking with Pharaoh—Samson slaying the lion—Samson carrying away the gates of Gaza—Samson pulling down the pillars and destroying the temple of Dagon—David slaying the lion—David with the figure of a bear. The remaining subjects are obliterated. In the outside series are the subjects from the New Testament. The first is supposed to represent St. Michael and the Dragon. Next follow—the Annunciation and the Nativity. Next, unknown, the upper part of the figures being gone—the Presentation in the Temple—the ride into Jerusalem. The centre figures are unintelligible, and from appearances had perished before the perpendicular casing of the porch was erected. On the other side are the Crucifixion—Interment—Resurrection—Ascension—Descent of the Holy Ghost—the lower figures unintelligible. The lines of carved work separating the three rows of panels are of considerable beauty. Passing under this arch, the visitor enters the porch. Over the arch of the inner doorway, which is much smaller than the outer entrance, is a carved representation of “Christ in Majesty”. The sides of the porch are also ornamented with carved figures in *alto relievo*, supposed to represent Christ and the Apostles; but no emblems are visible, though the work is in good preservation. The ceiling of the



poreh is comparatively a modern work; but the Norman pillars and portions of the arches which once formed a vaulted roof are still to be seen."

Entering the building from the porch, Mr. Hills directed attention to the traces of two small windows (one of Norman construction, and the other of a much later period), which once opened from the room over the porch, but had since been walled up. These windows, he said, would be referred to again afterwards. At this point the massive nature of several buttresses, which have been built for a purpose which will presently transpire, quite disfigure some elegant arches. Taking up a position in the centre of the nave, Mr. Hills made a few remarks upon the history and architecture of the building. He said: "The only reliable information that could be obtained respecting the first erection of the monastery was in the year 639, when a monk, named Meyldulph, travelling from Scotland, settled there, built a small monastery and collected a few followers. Amongst those who afterwards joined him was one Aldhelm, who after Meyldulph's death, in 676, erected the abbey. This Aldhelm afterwards became Abbot of Malmesbury, and Bishop of Sherborne, and died in the year 709. It appears that Aldhelm built three churches, and considerable difficulty has arisen with reference to their identification. The Church of St. Mary he (Mr. Hills-) believed stood upon the spot where they were then standing; but it must have been a very different kind of structure. St. Paul's Church was the one of which the steeple now only remains, situated at the south-west corner of the present churchyard. He also built a church dedicated to St. Michael. William of Malmesbury, "who really did live", and was a monk in that monastery, writing in the early part of the twelfth century, says, that very little of St. Michael's Church was standing in his time. Aubrey thought it stood very near to the Abbey House which is now to be seen; but Leland says, "There was a little church joining to the south side of the *transeptum* of the abbey church, where sum say Johannes Scottus, the great clerk, was slayne about the tyme of Alfrede, King of the West Saxons, his own disciples thrusting and striking him with their table pointells. Wevers hath now lomes in this little chirche, but it stondeh and is a very old peece of work." Mr. Hills thought they might very well conclude that that church was St. Michael's. There was a little difficulty about the Church of St. Mary. William of Malmesbury says that St. Aldhelm built it, and that the Abbot Ælfrie rebuilt it, but in another part of his work that he did not rebuild it. What was to be understood from that he (Mr. Hills) did not know. William of Malmesbury was busy writing in 1140, from which time he was lost sight of, and it is supposed that he died somewhere about the year 1143. Roger, Bishop of Salisbury, attempted to get this abbey joined to the see of



Salisbury, and it is related that he built several churches and begun to build or did build a castle; but William of Mahnesbury, who lived about the same time, does not say that Roger built a church, merely remarking that he had begun some magnificent buildings here. To suppose that Roger built the present edifice was, he thought, straining the point too far; for it could not be supposed that the pointed arch had been then introduced; that style was very rarely found of a date prior to 1160. It was certain that before the Norman period the abbey had been extensively patronised by no less a personage than Athelstan, the grandson of Alfred the Great. He not only richly endowed the abbey, but to the town he granted a Charter of Incorporation, which is still in existence, and the inhabitants at the present time enjoy the use of something over five hundred acres of land, which they hold direct from King Athelstan, either through direct male descent or by marriage with a commoner's daughter. This land can neither be sold nor held by commoners non-residents. With regard to the structure itself, the gallery at the west-end was obviously modern. The windows were originally higher, so as to permit the noble cloister roof to pass under them; evidence of this fact could be plainly seen from the outside. The triforium is very handsome work; about the carving round the arches of which is a curious optical illusion, which makes the lower parts appear as if formed like a corkscrew. This is occasioned by the dust lodged upon the upper sides of the projecting portion of the work. Above the triforium all traces of the Norman period are lost on the inside, although they are visible outside. There is one remarkable fact about this building, viz., that amongst all the bosses with which the groined roof and walls are adorned, there is not a single coat of arms to be found. Two stone-work screens, occupying the north-eastern and south-eastern corners, are of perpendicular date, and yet the tracery is very good. Immediately behind the pulpit is what is called the tomb of King Athelstan; but the style of its architecture is about the time of the third Edward. It is probable, that at the destruction of the other portion of the building (he believed the tomb stood in the high choir), the inhabitants wishing to perpetuate the memory of the royal benefactor, restored the tomb, and placed it in its present position."

Mr. Hills now produced a ground-plan of the present building, shewing the additions which had been made to the south porch, and the supposed extent of the abbey and monastic buildings. The latter he had drawn from the measurement given of the monastery by William of Worcester, who visited the place in the reign of Henry VI. The length of the abbey was given by him as 172 *gressus*, and the breadth 42 *gressus*, and applying that measurement to the remaining portion of the building he had been able to estimate, with a tolerable amount of accuracy, the

extent of the ancient pile. The house now standing at a short distance to the north-east of the abbey, and which was said to be the Abbot's residence, he (Mr. Hills) believed was the infirmary. His reason for this conclusion was that in the old manuscripts relating to the abbey no mention whatever is made of the Abbot having a residence there, whereas the infirmary is frequently alluded to. About the middle of the nave, occupying a portion of one of the triforium arches on the south side, is a curious looking covered balcony with two apertures, the one looking towards the east and the other into the body of the building. This is popularly known as "The confession box". With reference to this, Mr. Hills drew attention to the walled-up windows over the porch, which he had previously pointed out. Those windows were to allow the attendant occupying the room to see into the church, and watch the lights which were burning there. The Norman one had been built up at the time when the perpendicular work was placed round the porch, and the other window was then made. From the extensive alterations which were afterwards made it was found that this window did not answer the purpose, and he believed it was then and for that purpose that the little balcony was erected. Access to this place is still practicable by means of a narrow passage. Mr. Hills now referred to the orders of monks, which occupied this building, Benedictine and others. Before leaving the interior for the purpose of inspecting the ruins on the outside, Mr. Hills said he should wish to pay a compliment to a respectable individual present, who had been of very great assistance to him. That person had made it his business to study the church and its history for many years, and as a consequence knew as much about it as anyone. He referred to the parish clerk. The company now followed their guide through an eastern door into the open air. Here, in a line with the arches on the northern side of the nave, is a lofty arch, which at one time helped to support the tower that occupied this, the centre of the buildings. A fragment of another similar arch is seen on the other side. Everything else in this direction presents unmistakable signs of decay, and is in a very ruinous condition. Mr. Hills informed the company that previous to the time of Charles II, a much greater quantity was standing; but the firing of cannons on the occasion of that monarch's accession in 1660, shook down a great portion of it.

The rain now began to fall heavily, and the party were obliged to seek shelter in the church. Here Mr. Hills said that, "but for the rain, he should have pointed out an ancient doorway on the north side, which was of Norman construction. The cloisters, judging from a fragment that remained, must have been very handsome. There was also, in addition to the tower in the middle of the building, between the nave and the choir, a massive tower at the west end, to

support which the unsightly buttresses seen as they first entered the building had been erected. This is a fact not generally known. At this end of the church there are some magnificent ruins, which give some idea of the grandeur of the abbey.

"Many and important have been the changes which history tells us have occurred here. Great and expensive works were carried on by the Norman abbots. The Conqueror himself deposited relics in the edifice of his day, and instituted a feast in honour of St. Aldhelm, the celebration of which lasted down to at least as late as the Reformation. Our thoughts go back to the troublous time of Stephen, and the day when the 'cruel and blasphemous'—so the monks styled him—Fitz-hubert clandestinely seized the castle, and burnt the town to the ground. In fancied memory, one seems to see the priests again entering, with procession and song, the holy church, when the king himself replaced them in their house. Then arises in the mind the siege of Henry of Anjou; the coming of Stephen to the rescue; the drawing up of the armies on both sides in battle array, on that bitter winter's day, when the torrent of the Avon in its narrow bed stemmed the tide of war, and brought about that calmer reflection which settled in a compromise the regal succession. Then, in the train of thought, follow those quarrels for monastic rule, of which Richard of Devizes says, 'The king of darkness, that ancient firebrand between the church of Sarum and the monastery of Malmesbury, applying fresh fuel, kindled an old fire into a new blaze.' And so history raises up its scenes until, in the glorious reign of the warlike Edward III, we find additional grandeur surrounding the aged Norman pile, and its abbot summoned to a seat in Parliament. Two hundred years elapse, the ancient institution is dissolved; the estates are sold, the buildings dismantled and destroyed, and the mouldering ruin goes rapidly into decay; vegetation, the beautifier, does its charming work; and the antiquary comes to read, by the aid of chiselled mouldings, the chronicle of the past."

Mr. Hills then said that they had intended going to what was called the "Hospital of St. John"; but as the weather was so unfavourable, it had been thought advisable not to do so. As they would, however, visit the Market Cross on their way to the hotel, he would observe that it was of octangular form. When it was built is not known; but it is mentioned by Leland as having been erected by the people of the town within the memory of man. Its date was generally considered to be *circa* 1475. The remains of the "Hospital of St. John", situate at the lower end of the town, now consisted merely of a very handsome arch.

After inspecting the altar-piece, which is an oil painting of "the raising of Lazarus", presented by the Earl of Suffolk, and a fine illuminated

Bible of the fourteenth century, in four volumes, the property of Aubrey Lovell, Esq., of Cole Park, the party proceeded to the Market Cross, and thence to the King's Arms Hotel, where luncheon was provided.

Mr. Roberts occupied the chair, and, in proposing the health of Mr. Hills, remarked that his description of the abbey church was so satisfactory that nothing could well be added to it. One thing, however, he would mention, which was that he believed the large eastern arch appeared to be of slightly earlier date than the nave. He should not, however, like to disagree with Mr. Hills upon any point, as the time and trouble he had sacrificed to the consideration of the subject were immense. He would, on behalf of the company, thank Mr. Hills, and would ask them to drink his very good health.

In responding, Mr. Hills said, in reference to Mr. Roberts's remarks on the eastern arch, that they would generally find the oldest part of a building towards the east, but this was one of those little matters that would creep in sometimes. There was only one fragment of the choir left, and it was remarkable that that fragment was the only specimen of pointed architecture in the building. His idea was that there must have been pointed arches under a semi-circular arch; or that there must have been intersecting arches. There was, however, only a very small peg on which to hang this theory. They were very much indebted to several persons in Malmesbury, namely, Mr. Clarke and Mr. Jennings, both of whom had done whatever they could to assist. He would also mention the Rev. Mr. Pitt, the vicar of Malmesbury, who from the first had given him the utmost facility for gaining information. The rev. gentleman was present with them; and he would, after thanking them for drinking his own health, ask them to drink the health of Mr. Pitt. Before resuming his seat, he would direct attention to the fact that three of the flying buttresses on the south side were in a most perilous condition, and the effect of a wet season or frost upon them may be exceedingly disastrous to the only remaining portion of the ancient fabric.

The Rev. Charles Pitt thanked the company for their kindness in drinking his health, and said that, with reference to the buttresses, he was glad their state had been pointed out, and he hoped the matter would be taken up before it was too late.

After the health of the ladies and the chairman had been proposed and acknowledged, the company proceeded to Charlton Park, the seat of the Right. Hon. the Earl of Suffolk, who had kindly given permission to the Congress to inspect his magnificent collection of paintings.

The picture gallery is spacious and handsome, and Mr. Hills remarked that it appeared to be of more recent date than the mansion

itself, which is the work of Inigo Jones. The following paintings were brought under the notice of the Congress. Some of them, it was remarked, were stolen a few years ago, and, having been taken out of their frames, were carried away on their strainers, but they were afterwards recovered.

“*La Vierge aux Rochers*,” by Leonardo da Vinci, an upright picture on panel, with an arched top, six feet in height, by three feet wide. The virgin on her knees occupies the centre of the picture. Laying her right hand on the shoulder of the youthful St. John, she presents him to the infant Saviour, who is seated low on the ground, raising his right hand with the recognised gesture of benediction. An angel supports the Divine infant with both hands. The background is composed of a romantic landscape, with deep blue sky and very heavy fantastic rocks: hence the name of the picture. The foreground consists also of brown rocks, with numerous flowers, painted with astonishing minuteness and fidelity to nature. The infant St. John kneels on one knee upon a rocky eminence, and, by this means, imparts a still greater lowliness to the position of the Saviour. Leonardo seems to have derived the general arrangement of the figures in this picture from a style of composition prevalent among artists somewhat before his time. In compositions of this nature, “*The Adoration of the newborn Saviour*,” the infant was laid low on the ground, in front, very frequently, of the stable, with the Madonna, St. Joseph, and St. John, kneeling reverently around. The costume of the Virgin consists of a deep blue mantle, fastened like the ancient *panula*, in front of the throat, with a single black jewelled ornament. The deep orange lining of the mantle affords the richest piece of colour in the whole picture. Her left hand, very clumsily drawn, is raised over the head of the infant Christ, with a sentiment tending to express protection. The children are both naked, excepting a slight gauze round the body of St. John. The garments of the angel are dull white and a lilac-brown tint, richly embroidered; the wings a deep brown. The general tone of the picture is very sombre, and consists almost entirely of rich browns and a dull indigo blue. Some of the flowers in the foreground, especially the jonquils to the left, are finished with extraordinary care. The colouring of the flesh of the figures is peculiarly parchment-like, with purplish middle tints; all the embroidery and metal ornaments on the dresses are painted in yellow colour only. Gold is restricted to the ring glories round the heads, and the cross of St. John. A similar picture has long been an especial celebrity in the Museum of the Louvre; but, from certain inconsistencies in the execution, many critics have entertained a doubt of its being altogether original; for there is reason to assume that Da Vinci himself executed only the heads in this picture. Some part of the drawing, especially the junction of

the body with the thigh of the Saviour, is grossly at fault; but the same peculiarity is also observable in the Louvre picture. There is no doubt that the picture in Lord Suffolk's collection implicitly follows the general design given in Da Vinci's cartoon, and that the differences observable in the Louvre picture were deviations from it. As early as 1824, Mr. W. Buchanan advanced this theory, and wrote, in vol. ii of his *Memoirs of Painting*, p. 264, of this painting as "A picture which appears to be the original of that now at the Louvre, and is very superior to it in every respect." Dr. Waagen confirmed this opinion thirty years later. The Louvre picture, which formed part of the collection of Francis I, had been at Versailles, and belonged previously to the Marquis de Sourdis. Lord Suffolk's picture was originally in the Church of San Francesco at Milan, where it formed the altar-piece of the Cappella della Concezzione, and in that locality was referred to by Lomazzo (*Trattato della Pittura*, lib. ii, cap. xvii). Gavin Hamilton purchased it in 1796 for thirty zecchini, and sold it to the late Lord Lansdowne, who transferred it Lord Suffolk. The wings originally belonging to this altar-piece, and decorated with two angels of exquisite beauty, are still at Milan, in the possession of the Melzi family. There are several important differences in the two pictures.

"Le Raboteur," by Annibale Carracci, 1 ft. 10 in. by 2 ft. 4½ in. This picture is the most celebrated of all those that were stolen. It was purchased by the Earl of Suffolk from the Orleans Collection, for three hundred guineas. (Buchanan's *Memoirs*, vol. i, p. 79.) The plane (*rabot*) in front gives the name to the picture. This Holy Family, painted on canvas, affords a very homely scene. Joseph, as a carpenter, is occupied in measuring a piece of wood at the bench. The youthful Saviour stands by, watching the operation, whilst the Virgin sits quite apart, on the right hand side of the picture, sewing, on a white cushion. A basket and ball are at her feet. The shading of the Virgin's face is pale leady grey. This part of the picture has been much injured. The action of the picture seems to illustrate one of the stories of the infancy of Christ (book i, ch. xvi, verse 2, of the Apocryphal New Testament), which relates that Joseph, never very skilful at his trade as a carpenter, occasionally cut a piece of wood too short, upon which "the Lord Jesus would stretch his hand towards it, and presently it became as Joseph would have it." Evidently, by the red cord we see in the picture, Joseph has cut the wood too short, and his troubled countenance bears out the story. The picture has been several times engraved, but especially by J. Couche, in the Orleans Gallery; it is, however, reversed.

Head of the Saviour, by Guido, an oval picture on canvas. An "Ecce Homo", Christ crowned with thorns, with upturned countenance. It is very inferior to one of the same subject bequeathed by Mr. Rogers

to the National Gallery. This picture remained suspended for some time in an obscure public-house during the "migration" of Lord Suffolk's pictures already alluded to.

"Tempest at Tivoli," with the "Flight into Egypt," on canvas, by Gaspar Poussin. Waagen says, "of singular freshness and transparency, of most careful execution." A good mellow brown and green coloured picture. In the centre of foreground is the Virgin holding the child. One angel kneels in adoration; another carries a bundle and points the way. Joseph follows, leading the ass. Two small naked boy angels, one with red wings, hover in the air above them. Many serious scratches are perceptible in the right-hand corner. (Waagen's *Art Treasures*, vol. iii, p. 170.)

"A Calm," on panel, by William Van der Velde. A beautiful clear little picture, exquisitely finished. Fishing-boats on calm water; bathers in middle distance; large vessels lying far off. The reflections in the water wonderfully true. Formerly in the collection of the Duc de Choiseul. Dr. Waagen says, "of singular delicacy and transparency." (Waagen's *Art Treasures*, vol. iii, p. 170.)

"The Virgin and Child," by Leonardo da Vinci. So many uniform opinions have already been given upon this picture, through the medium of the public press, that it is hardly necessary to say more than to remark that it is considered by all competent judges to be the work of a distant follower of Da Vinci.

"The Virgin carried by Four Angels to Heaven," by Bagnacavallo. Below, small, in a dark landscape, St. Thomas receiving the girdle of the Virgin, which falls from above. Finely composed, and executed with the whole warmth of his colouring.

Portrait of the late Earl Suffolk, by Sir Thomas Lawrence. One of his good pictures.—A Landscape, with Hagar and Ishmael, by Pietro Francesco Mola.—A large Landscape, with the Baptism of Christ, by Agostino Carracci, formerly in the Aldobrandini Collection at Rome.—A large Landscape, with the Flight into Egypt, by Annibale Carracci, formerly in the Giustiniani Collection at Rome.—Two very pleasing small Landscapes by Claude Lorraine.—Two small Landscapes by Gaspar Poussin, from the Colonna Palace.—The Widow of Cosmo II, Grand Duke of Tuscany, by birth an Archduchess of Austria, who died in 1671, whole length figure, the size of life, with a little dog. Portraits of this kind by Domenichino are extremely rare.—"Christ lamented by his Disciples," a very dramatic composition of six figures, by Daniel da Volterra, inscribed with the Barberini arms.—"The Ascension and the Coronation of the Virgin," two sketches by Murillo.—A pretty Architectural Piece, by Van der Heyden, with figures by Adrian Van de Velde.—A fine hilly landscape, by François Millet, in the taste of his great model, Gaspar Poussin.—Catherine Howard, Queen of Henry

VIII, daughter of the second Earl of Suffolk, by Holbein.—Portraits of Charles I and Lord Aylesbury, two pictures the size of life, by Cornelius Jansen.—Annibale Carracci, a male portrait painted by himself.—A large Landscape, by Paul Brill.—“The Adoration of the Shepherds,” a small picture by Guido Reni.—A “Flight into Egypt,” by Paul Veronese.—Portrait of Lady of Honour to Queen Mary, daughter of Henry VIII, by Sir Anthony More.—St. Cecilia, by Domenichino, painted for Cardinal Sausi, from which the large picture now in the Louvre was executed for Cardinal Ludovisi.—Portrait of the Duke of Buckingham, favourite of James I and Charles I, by Van Somer.—A large Sketch, by Paul Veronese.—Edward Earl Dorset (died 1652), a full length portrait.—Sir Jerome Bowes, ambassador to Muscovy from the Court of Queen Elizabeth.—Sir Edward Sackville, a large painting.—King James I, by Mark Gerard.—Elizabeth, Countess of Suffolk, wife of the second Earl, by Mytens.—Countess of Exeter, wife of William, second Earl of Exeter, by Mytens.—Lady Isabella Rich, by Mytens.—Portrait of William Wycherley.—Louis XIV, of France.—Earl of Peterborough, 1697, by Sir Godfrey Kneller.—James II, by the same artist.—Diana, wife of the first Earl of Oxford, by Mytens.—Lady Dorothy Carey, by Mytens.—Countess of Strafford, time of Charles I, by Mytens.—Lady Paget.—Earl of Banbury, 1636.—Countess of Banbury, afterwards married to Earl of Vaux, by Mytens.—Duchess of Newcastle, time of Charles I.—Bust of Charles Howard, eleventh Duke of Norfolk.—Lady Emily Howard and Lady Gertrude Howard, by Cornelius Jansen.—Hon. Henry Howard, by Sir Peter Lely.—Queen Elizabeth, by Mark Gerard.—George I, by Michael Dore.—Thomas Howard, Earl of Suffolk, Lord Treasurer of England, died 1626.—Henry, Earl of Berkshire, died 1757.—James, Duke of York, afterwards King James II.—George, Earl of Warrington, died 1758.—Charles I, a copy from Vandyek.—John Hampden, 1643, by Vandyek.—Francis, Earl of Bedford, died 1644.—Countess of Berkshire.—William, Viscount Andover.—William, Lord Russell.—Charles II.—Queen Catherine of Braganza.—Lawrence Hyde, Earl of Rochester.—Elizabeth, Countess of Suffolk.—Thomas, Earl of Suffolk and Berks.—Julia, his Countess.—John, first Duke of Norfolk.—John, Earl of Suffolk and Berkshire.—Thomas, Earl Arundel.—Landscape, by Vandyek, “Venus detaining Adonis.”—Virgin and Child.—Half-length Portrait of Sir Thomas More, by Holbein.—Landscape, story of Bacchus and Ariadne.—A Landscape, by Francesco Mola.—Man and Hawk, by Ferdinando Boll.—“Salutation of the Virgin,” by Andrea del Sarto.—St. Hubert and the Stag.—SS. Paul and Barnabas, at Lystra.—“Virgin and Child,” by Ereole Proceccini. The Virgin, with a book in her right hand, embraces the Divine Infant, who looks into her face with enthusiastic expression, and outstretched arms. Joseph, resting



on a staff, bends forward; Elizabeth appears on the other side. The composition has some resemblance to Raphael's celebrated Holy Family in the Louvre, painted for Francis I. This picture is the only one of those stolen which was damaged while away from the collection. It has a small piece broken off one corner of the panel.

On leaving Charlton Park the members returned to Cirencester, a large party stopping, *en route*, to pay a visit to the Royal Agricultural College, where they were hospitably received by the principal, the Rev. John Constable. Professor Church showed the interesting collection of fictile ware there preserved. The geological collections and the various laboratories and offices were also inspected.

At the evening meeting at the King's Head, the Earl Bathurst took the chair, when the following papers were read, "On Life and Longevity under the Roman Rule in Africa", by the Rev. John McCaul, LL.D., President of the University of Toronto, read by the Rev. Prebendary Searth, and printed at pp. 61-66, *ante*; "On the Norman Earls of Gloucester", by J. R. Planché, Esq., Somerset Herald, printed at pp. 26-39, *ante*.

Sir Stafford Carey said it must be obvious that the names which were in connection with the supposed Earl of Gloucester at the supposed battle of Cardiff bore very considerably upon the subject treated in the paper, and the investigation of these names would go very far indeed to settle the question which was now before the Congress. One name had attracted his attention, and he was rather surprised at some of the statements that were made with respect to it. (See *ante*, p. 39). Neal de Vicomte was a very considerable man in Normandy, and the hereditary Viscount of the Côte d'Or. According to the authority of Stapleton, the viscounts of that part of Normandy did not always exercise an hereditary authority, but over districts analogous to English counties they exercised an authority similar to that of an English count or earl. He was, therefore, a very considerable man. He (Sir Stafford) was not aware that in Normandy proper there was any viscount.

Mr. Planché: He is mentioned as "Neal the Vicomte".

Sir Stafford Carey said that there were no counts. Boulogne was no exception to that. He was a Norman peer and an independent prince. Even the Duke of Normandy was frequently called "count" in some public documents, and in others "duke", and even after the Conquest he was spoken of as count. A "*vicomte de*" being one of the few hereditary viscounts, must have been a man of very great mark. M. de Gerville, in one of his works, spoke of Neal de Vicomte as having come to England, and as being a man of very great power; but it was a very odd thing that he could never trace him afterwards. It was probable, however, that he had really traced him to his death. It

should be recollected that a count of Champagne was at the head of the rebellious barons of Normandy, when William—not then called “the conqueror”, but by a less euphonious name—had a very hard battle to fight, which ended in his retaining the dukedom of Normandy. One of the leaders against him at that time was Neal de Vicomte, who was *chasséd*, or attainted and deprived of all his property. He afterwards joined the standard of William in England, and his vicomté was restored to him. He was amongst the chief supporters of the Conqueror in England, and therefore was a man who would not be overlooked. It was a very odd thing that M. Gerville did not know what became of Neal de Vicomte. He (Sir Stafford) was not before aware of the quotation which had been read, and the only family to which he had supposed him to belong was that of the earls of Chichester or Arundel. He had suspected that Nigel of Chichester might have been Neal de Vicomte, but this paper gave new light upon the subject. It would seem that at no very long time after the Norman Conquest he was killed, and probably without leaving an heir. That appeared to add weight to the earlier date that was given to the title, from the fact that he died before receiving the rewards which would have been his. It was hardly conceivable that if he had lived he would not have been one of those upon whom the greatest honours would have been conferred. He did not learn that Stapleton gave any account of Neal de St. Sauveur being in England.

Mr. Planché said that Stapleton brought his mention of Neal down to 1092, which was within two years of the year 1094, in which, as was asserted, he was slain in the battle of Cardiff.

After some further remarks by Sir Stafford Carey and Mr. Planché, which will be found at pp. 39-41, *ante*, a paper by the Rev. George Fyler Townsend, M.A., entitled “Incidents at Cirencester, during the Civil War, 1642-1646”, was read by Mr. Gordon Hills, and is printed at pp. 149-157, *ante*.

The noble President said that in the vestry book there was an order to the overseers to levy a rate to provide bread for the king’s leaguers. That must have been after the siege was raised.

After the Rev. Prebendary Searth had proposed a vote of thanks to Earl Bathurst for his courtesy in presiding, and thanks had been returned to the readers of the papers, a brief acknowledgment from his lordship brought the meeting to a close.

#### FRIDAY, AUGUST 14TH.

At 9.30 the members and their friends started in carriages for the village of Daglingworth, where an inspection was made of the ruined remains of an old road side building. Opinions were divided

as to the purpose for which this structure was originally designed ; some believing it to have been a nunnery, and others contending that it was merely a manor house. Among the portions of the building still traceable were the porch, staircase, large hall, and ante-rooms. Indications of what appeared to have been a chapel were also observable. The upper apartments had been entirely destroyed.

Mr. Thomas Blashill said that the tradition in Daglingworth was, that the ruin was the remains of a religious house, which was in some way connected with the nunnery of Godstow, in Oxfordshire. Although the nuns of that place had a very close connection with the parish of Daglingworth, he had had reason to doubt whether they had any connection whatever with the present building, and in examining the whole of the printed matter relating to Daglingworth he could find nothing about any such connection. He had, however, found some information which would lead to a conclusion as to what the real state of affairs was. The members had just passed by two cottages which formed a portion of the old building, and had entered through a handsome archway and porch. To the right of the archway was a recess and a small window. This had the appearance of an oratory, though some might doubt its application to that purpose. Then there was a recess which formed the staircase. The main entrance to the building was that by which they had come. The large square hall was said to be the refectory of the nunnery, and this side of the building had evidently been divided into two floors, as might be seen from the surrounding corbels. There were a fire-place and what appeared to be the remains of a very large window. Alongside that were two other windows, and two more above them. There also seemed to be an upper fire-place. All this portion of the building seemed to have had an upper floor. Outside the building stood the remains of an ancient dovecot, containing an old revolving ladder which was in very fair working order. The dovecot bore no particular marks to show its age; but it seemed to have been built at about the end of the fifteenth century. From the history of Daglingworth it appeared that in Henry the Second's time the manor was in the possession of Ralph Bloet, and it continued in his family for about two hundred years, until the end of the fourteenth century. During that time an Emma Bloet, or one of the family, was Abbess of Godstow. Mr. Blashill did not, however, in any way connect that fact with an acquisition of this building by the nunnery of Godstow. The male heirs of the Bloet family having come to an end at the end of the fourteenth century, the manor came into the family of the Berkeleys. It could then be traced to Earl Bathurst, the President of the Association, in whose possession it still remains. The nuns of Godstow never had the manor of Daglingworth; and Mr. Blashill said that it appeared to him more like the remains of

an old manor house than anything connected with a nunnery. They all knew how jealously the lords of manors guarded the right of keeping a *columbarium*. The one adjoining was very large. The property on which the *columbarium* stood now belonged to a different owner from the owner of the ruin, but until recently both properties were in Lord Bathurst's hands, and had come down in one ownership. The register of the nuns of Godstow was in the Bodleian Library at Oxford. In the ninth year of Henry III, William Bloet granted to Felice, Abbess of Godstow, the advowson of the church which the members of the Association were about to visit, and the nuns appeared to have presented the rector from that time, retaining to themselves a pension of two shillings *per annum*, until the time of the dissolution of the monasteries. This was the whole of their possessions in the parish. In Edward the Third's time one of the Bloets obtained the manor, and in some way stated that his father had it in the reign of Henry III. It came down in that family till the end of the fourteenth century.

Mr. Roberts asked Mr. Blashill whether he had noticed that one half of the building differed from the other half. With regard to the floor, it would be seen that some of the windows were in one from the top to the bottom of the wall at one part of the building, and the joists appeared to have been put in later; while at the other part of the building there were evidently an ancient floor, and two heights of doorways. There were good corbels to carry the floor.

Mr. Blashill said it was clear that the structure must have been divided in some way, upon which, from so short an examination, it was impossible to decide. Some of the windows appeared to have been in two different stories, and the building seemed to be patched. In another part there were very good corbels, and the windows were continuous from the lower to the upper part.

Mr. Planché said that if the proper entrance was that by which the party had entered, the oratory would not be there.

Mr. Blashill said the oratory was on the first floor.

Mr. Roberts said that it was very common to have the oratory over the entrance.

The Rev. Mr. Joyce said he should be much obliged if Mr. Blashill would point out to him any hall, buttery, or adjoining buildings which would at all mark this out as a manor house.

Mr. Blashill said to do that might require half-an-hour's examination, which he had not an opportunity of making; but possibly some local antiquary might be able to give information on the subject.

Mr. Roberts said that at present the appearances were inconsistent with a nunnery.

Sir Stafford Carey reminded Mr. Joyce that the absence of a buttery would be as inconsistent with a nunnery as with a manor house.

Mr. Gordon Hills thought that it would be very difficult for any gentleman present to point out any marks about the building indicative of a nunnery.

The Rev. Mr. Joyce asked for what reason, then, a rectory was granted to an abbess?

Mr. Gordon Hills: It was the advowson of the living. They had large property of all kinds granted to them. They had the tithes of the living granted to them.

The following extract was read by Mr. Blashill (Bodleian Library, Oxford. Rawlinson, MS., B. 408, fol. 152 b.):—

“A final accord made between William Bloet and Felice, Abbess of Godstow, for the avowry of the Church of Dalynghworth. The sentence is, that a final accord was made in the King's Court of Westminster from the day of Easter, the ninth year of the reign of King Henry, the son of King John, afore Martyne of Pitishall, Thomas of Muleton, Thomas Heydonn, Robert Lexyntoun, Geoffery Sauvage, and other true men of the King's, there at that time being present, between William Bloet axer, and Felice, Abbess of Godstow, deforecere, by Absaloun Chapleyne put in her stead to get or to lease the avowry of the church of Dalynghworth; whereof it was played between them in the same court; that is to say, that the foresaid William, the avowry of the said church to be the right to the same abbess, and to their church at Godstow, and released it and quit claimed of him and of his heirs to the same abbess and abbesses, the which should succeed to her and to her church of Godstow for ever; and for this recognition release quit claim fine and accord, the same abbess received the same William and his heirs in all benefits and prayers that should be afterward in the church of Godstow.”

After several of the party had inspected the *columbarium*, the company repaired to the parish church, when Mr. Blashill said that he believed that this church was included in the whole of our published histories of Anglo-Saxon churches, but always or generally with an expression of strong doubt as to its Anglo-Saxon character. The first points which would lead one to suppose that it was built in Anglo-Saxon times were the angles of the old portions on the building. It was probable that the angles at one corner of the chancel and at one corner of the nave had been taken down and rebuilt at the restoration of the church, but as nearly as possible in their original positions; but the angles at the west end of the church were in their original state, and had never been rebuilt. The latter were constructed in that style of masonry which was known as “long and short work”. In this description of work there was first a long stone running up the angle and then a short tie or length of stone running into the wall. These stones were similar in their dimensions, but ran in



opposite directions. That was the method of working angles in Anglo-Saxon buildings. Other evidences of Anglo-Saxon work were such mouldings as were seen in the side of the chancel arch. There was also masonry in two or three other parts of the building, which appeared to be of the same period. Over the vestry window two little lights, of a very Anglo-Saxon character, had been pierced in a stone. Between these two windows, but not very obvious, unless carefully examined, were the remains of an inscription which had been rubbed down and part of which had been cut away. The existing marks appeared to be part of a Roman inscription; but he had not been able to make out its meaning. The stone probably was part of an altar. On the inner side of the chancel arch were some extremely archaic looking sculptures. One of these represented the Crucifixion. The aisle had been added recently in the restoration of the church. Before that, there was only the nave, chancel, and tower, and chancel arch. Of this arch Mr. Joyce had made a representation from descriptions furnished him. It was flat; but no doubt it had been originally semi-circular, and had, like many others, dropped in the centre through a sinking of the foundation. Outside the church a very early little window was visible. The splays had been extremely deep and showed inside; but they had been destroyed. There had been others of a similar character about the building. A thickening of the walls in one part seemed to indicate the existence of a tower at that spot until the present tower was built. The general character of the building seemed rather later than the tower, at the same time the angles around the building were precisely alike. Probably the tower originally extended upon the large square bays formed by the thickening of the walls. He had frequently seen towers so placed, and had under his own charge churches in which the walls were thicker at the tower. There was an example of this at the church of St. Michael, at Penkibble, in Cornwall. There was a tradition that a portion of the church at Daglingworth was used by the nuns of Godstow, of whom mention had been made in the ruin. The tower was of the fifteenth century. It was very heavy in its mouldings; and it would be observed that in such towers the angle buttresses usually projected anglewise at the outer corners; but they were made square in this instance. The sculptures now exhibited in the chancel arch had at one time been built in, but it was not known when that was done. It was not likely that in Norman times such beautiful sculptures were hidden unless there was something better to put in their place. The reversing and building in of the sculptured sides of the slabs might be attributed to the time of the Reformation. The long and short work in the tower was one of the most decided marks of the Saxon period. His impression was, that the building was earlier than it was usually considered to be; but

the parish was not mentioned in Domesday; but it was not singular in that respect. One of the county historians said that in William the Third's time the Manor of Daglingworth was included in the adjoining Manor of Stratton. He (Mr. Blashill) believed that the church was for the most part very early Norman work, although there might be portions of the sculpture which had been preserved from a Saxon church and possibly built in for security. The long and short work was possibly a preservation of the ancient tradition of the building, especially as the stone in this county would most readily adapt itself to that form. There were four bells. Three of them were inscribed, one bearing the date of 1720. One of the four was quite blank.

Mr. Roberts said that he quite agreed with Mr. Blashill that the appearance of the church was undoubtedly Saxon. He knew of no church later than the Saxon period where the chancel arch bore such a small proportion to the church. This proportion was invariably preserved in Saxon churches, and the contrary practice always obtained in churches of a later time. The depth of the abacus, and the abutments round it, were rather indicative of Saxon than Norman work. The pierced windows outside, as well as the long and short work, were marks which pointed to the Saxon period, and to the Saxon period only. The stone now forming the small window in the vestry undoubtedly was, as Mr. Blashill had said, a portion of an altar, and such altars were a constant feature in Saxon churches.

Mr. Planché said, in reference to the sculptures in the chancel arch, that he should not like to pronounce an opinion upon them unless he could compare them with Saxon illuminations. There was no test by which to discern between late Saxon and early Norman work, as Saxon and Norman workmen would be mixed together, and a confusion of styles would arise in consequence. He did not recollect having seen a portrait of the Saviour with a moustache, as in the present sculpture, and he should like to refer to Saxon manuscripts to examine whether there was such a representation. The sculptures presented no feature which he could say was either Saxon or Norman. They reminded him very much of the heads which were found in the round towers in Ireland, and about which there was great dispute. The dress on some of the figures reminded him of figures in Kilpeck Church, which were decidedly Norman.

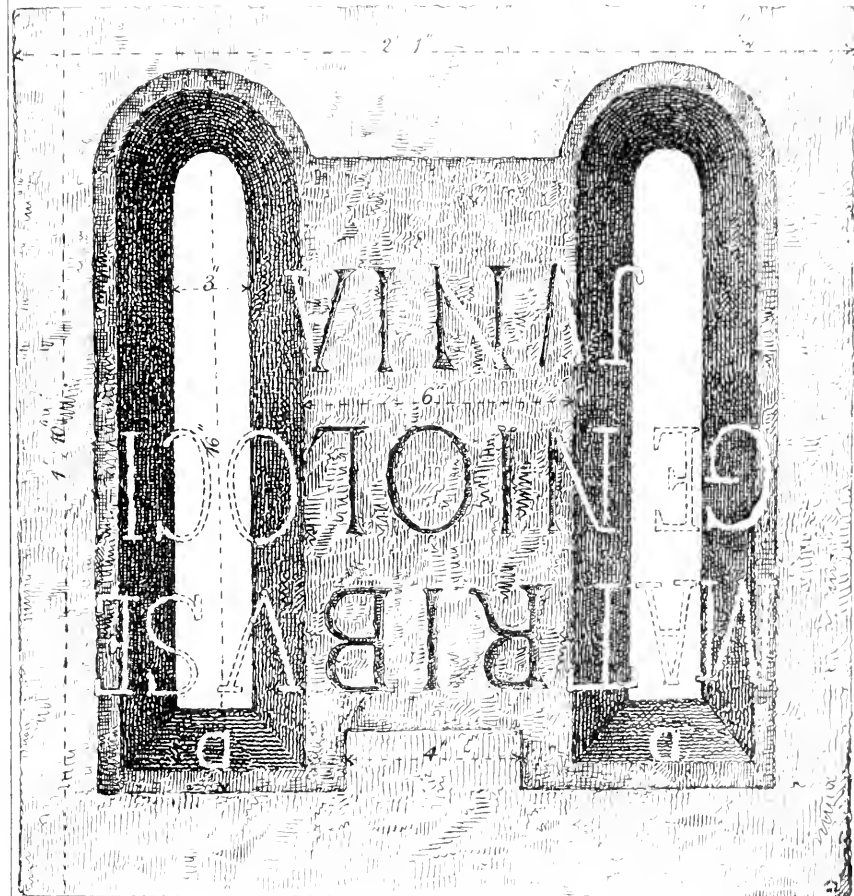
Mr. Gordon Hills pointed out that in the representation of the crucifixion the legs of Christ were not crossed. He believed that the practice of representing the Saviour with the feet crossed became pretty general in the eleventh century, but not before.

The Rev. Mr. Joyce read a list of the rectors of the parish from the year 1561 to the appointment of the present rector, the Rev. H. Raymond-Barker. He said that in an old register the Rev. Nathaniel Gwynne had

found entered the particulars of certain goods and ornaments of the church which were sold, and among them were a large brass pot, a large brass pan, and two brass candlesticks. These were articles which had been used in the ancient worship of the church, and they were no doubt disposed of as old brass. The chancel arch, which had been referred to as a guide to the date, was of the original size, and as nearly as possible represented that which had been there from time immemorial, but it bore marks which made it exceedingly hard to say whether it was Saxon or not. In all probability it was Saxon. He had charge for some years of a very interesting church at Wing, the chancel arch of which had many indications of being Saxon, but still the conclusion was open to question; for, as Mr. Planché had said, the intermixture of workmen rendered it difficult to decide with certainty. The fact of the sculptures having been built into the jambs of the chancel arch would indicate that they belonged to a period anterior to the building of the present structure—a period so remote that the sculptures of that time were thought worthless. The date of the sculptures would therefore be very difficult to assign. The crucifix alluded to by Mr. Gordon Hills bore another indication of its date besides the feet not being crossed; for the figure of the Saviour was clothed in a tunic. That was an unequivocal mark of its antiquity. No crucifix, as far as he was aware, of nearly so late a period as the Norman, was made in that way. The presence of the tunic, instead of the nude figure to which we are now accustomed, was a mark of very great antiquity. There was a figure with a tunic in Langford Church, which was unquestionably a church of great antiquity. The presence of the moustache and beard in the other figures was a mark of the figures not being Norman. In the representation of the Crucifixion, the place usually filled by St. John and the Virgin Mary in all the mediæval roods, was occupied by two Roman soldiers, one having a spear and the other a sponge. Such figures appeared in Saxon manuscripts of the ninth and tenth centuries, and the dresses of the Roman soldiers were very much as here given. The short tunics with folds representing pendant pieces of armour or leather were very remarkable as indicative of a most remotely ancient period of art, and represented the time before the traditional recollection of the Roman dress had been lost in England. The nimbus was not Norman but Saxon. Mr. Scarth might be able to give a clue to the meaning of the inscription on the stone forming the small window in the vestry. If he did not succeed in doing so, he (Mr. Joyce) would make a suggestion. The stone was very curious, and no one acquainted with Roman inscriptions would be likely to doubt that it was of Roman origin.

The Rev. Prebendary Scarth said that he had no doubt whatever that the stone of the window had formed part of a Roman altar before





*Roman Altar converted  
into a Church Window  
at Daylesworth*



it was turned to its present use, and that the window was a Saxon one. A small window, very similar, had been recently found at the side of the White Hart, in the city of Bath. It appeared to him that the altar in this church had been treated as an altar at Gainforth was treated. That was converted into a capital, while here the altar had been made into a window. The letters *mb* were probably part of the Latin word "*matribus*", and this might have been an altar dedicated to the Goddess mothers, of which altars we had many instances. Then came the letters *i* and *o*, and perhaps an *m*. He could hardly think they would put Juno after the Goddess mothers, though they took extraordinary liberties at that time. The other word would be the name of the dedicator. The letters appeared to be *x. i. a.*, and to form the termination of a family name. This was doubtless a votive altar turned to Christian purposes, and thus it would mark two distinct periods.

The Rev. H. Raymond-Barker said that his friend the Rev. Mr. Joyce had made the top line to consist of the letters *d. d.*, and supplying the missing letters, he read the inscription thus:—

DEABUS  
MATRIBUS ET  
GENIO LOCI  
JUNIA.

This ingenious conjecture was probably correct and quite coincided with the view taken by Mr. Scarth. A portion of these words had been cut out in forming the windows. The reverend gentleman exhibited a sketch showing the inscription in its original state according to the reading which Mr. Joyce gave to it, and which is figured in Pl. 19.

Mr. Blashill said that his conclusion was that the church was full of portions which were of a Saxon character, but that it was of the Norman period. The masonry was, he considered, too good and too finely jointed for what was generally regarded as done in Saxon times. That, however, was a matter of opinion.

Dr. Black said that he had had put into his hands four interesting ancient documents, three of which were in Latin, and the other in English. The first was a charter in Latin, dated the 24th of June in a year of Edward III which was left blank. The scribe, whoever he was, had not calculated the regnal year when he wrote the body of the document, and he had afterwards forgotten to insert it. The document related to an assignment of land in the manor of Daglingworth. The next document was a demise, dated the 28th of February in the first year of Edward IV (1461-2), made between Robert Jarvis on the one hand, and Thomas Reeve on the other, and related to lands and tenements in the parish. In one clause there was a covenant that the thorns should be cut, and the willows cut or shred. There was a rider containing a fresh covenant or declaration that the aforesaid Thomas should not be bound to make any repairs or edification of any of the

messuages or tenements aforesaid. Another of the writings was somewhat in the form of a copy of a court-roll of the court of William Berkeley, of the manor of Daglingworth, 6th of Edward IV (1466). In the other document, which was a long lease, a mention was made of the dovecot. The lease bore the signature and seal of Berkeley, and was between the Right Honourable Sir Henry Berkeley, Knight, and Thomas Ridler of Daglingworth. It was dated the 4th and 5th of Philip and Mary, and demised to Thomas Ridler and his sons, Robert and Nicholas, the farm-place wherein they dwelt, and a dove-house. A large income was paid for the premises, namely, a fine amounting to £85 a year. There were various covenants, and no witnesses.

Mr. Augustus Goldsmid, F.S.A., remarked, in reference to the sculpture of the Crucifixion, that the size of the Saviour was represented as five or six times that of the Roman soldiers. From the earliest times until about the time of Henry VIII it was a frequent custom to make the hero in a scene several times larger than the other persons in the group. At the cathedral at Mayence there was a sculpture representing the crowning of Charlemagne; but in that case it was curious to note that the Pope, who was crowning him, was made the chief person in the action, he being represented of such proportions that, in comparison, Charlemagne appeared to be quite a dwarf.

The party next proceeded to Duntisbourne Rouse Church, where Mr. Blasbill said that the church was dedicated to St. Michael. One of the county histories maintained that it contained nothing worthy of notice. The company, however, would be quite ready to take upon themselves the responsibility of differing from that opinion. Another history said that the church had no tower, whereas it was clear that there must have been a kind of tower at the time that history was written. With respect to acroft or subterranean chamber beneath the chancel, which seemed to have been built because the ground was falling, one of the histories said that the chamber was a confessional, and another stated that it was connected with some of the ceremonies of the Romish religion. There was no difficulty in seeing that it was a chapel, which was entered from the west end of the chancel. The walls of the church contained none of that long and short work which had been seen at Daglingworth; but the structure contained that which was known to be very early in date, namely herring-bone work in the ordinary masonry of the building. Perhaps some people might be inclined to think that was Saxon; but he did not think it was. It was merely a convenient way of placing the stones, and might even have been done in the process of repair. On the north side of the church, and near the west end, was a door which had been built up. The chancel contained on each side an old narrow Norman window. In one window had been placed an aumbry. The three windows on the

south side were of the ordinary English lancet character. There was a small tower having in the centre a spiral stone staircase, and containing two bells dedicated to different saints, but bearing no dates. The bells, he judged, were later than the tower. On the west front of the tower was the inscription, "This was built by John Haydon, mason, John Freeman and John Hiskins being wardens, 1587." The "5" was not very distinct, and might be doubted. There were two very nice wall-paintings in the church.

Mr. Roberts said that Mr. Blashill had told them that some writers had called the crypt a "confessional", but he wished to know whether that was Mr. Blashill's rendering of what they said, or whether the authors really used that term. Crypts where there were shrines were sometimes called "confessions"; and the one in this instance might have borne that character, and been a "confession" in the proper sense of the word.

Mr. Blashill said that the authors from whom he had his information were not, perhaps, sufficiently accurate to draw such a distinction; but old writers were in the habit of calling any out of the way place or dark corner a "confessional", though it were as unlike as possible to what we know to be the confessional of the present day. On the left side of the chancel was a row of stalls. They were late fifteenth century stalls. There were no east windows. The roof of the nave was of the fifteenth century.

The Rev. Mr. Joyce said that the existence of the chapel under the chancel was a very curious fact. Wing Church, to which he had already referred, and which was restored for him more than twenty years ago by Mr. George Gilbert Scott, had one of the most curious crypts in England. The chancel there had seven faces. It was an apse with seven faces, and was ascended by seven steps. Underneath was a crypt of exceedingly ancient construction. It was built with tufa mixed with brick, which was a combination exceedingly indicative of the *débris* of a Roman building. Tufa was a favourite stone used by the Romans, and did not exist in England. From the crypt to the chancel there were two ascents, and the arrangement was extremely like that of the proscenium of a Roman theatre. He was much astonished to find, many years after, in looking over Saxon books, that these very features were given in the descriptions of the interiors of churches.

The Rev. Prebendary Scarth asked whether the tufa used in vaulting was not the deposit of springs.

The Rev. Mr. Joyce said it was the deposit of thermal springs, but it was not a native stone in this country.

Mr. Scarth said that there were springs in this country which deposited tufa.

Mr. Joyce said that if Mr. Scarth had ever examined the calcareous

deposit of springs, he would find it very different from the Roman tufa, which was very full of hollow places and holes, and was very easily cut with a knife. The substance which Mr. Scarth was alluding to was rather closer in texture.

Mr. Gordon Hills said the one had a volcanic origin, being the mere froth of an eruption. The other was a carbonate of lime.

It was remarked that there were many stones in Rome called tufa, which were really not volcanic at all.

The crypt consisted of a round barrel-vault, with a modern doorway opening from the churchyard. At the east end was a small window of Norman form. The apartment was now in use as a coke-cellar.

Elkstone Church, a unique little structure, apparently of the Norman period, was next inspected. The edifice consisted of a nave and chancel, the latter being divided into two handsome vaulted chambers. The keystones of the vaulting were beautifully sculptured with heads typical of the four Evangelists. Over the communion-table was a stained glass window of recent date. The north and south windows of the chancel were glazed with glass of pale yellow tint, which, blending its chromatic tints with the many-hued rays admitted by the altar-window, produced a striking and Alhambra-like effect.

Mr. Blashill said that this church was of the very well-known and somewhat late period of Norman architecture, to which belonged Malmesbury Abbey, which was visited on the preceding day. One, if not both the heads of the arch must be admitted to be modern, but from an old sketch of Lysons they were evidently copied from the ancient ones which existed before the recent restoration of the church, and they were very much like some which were seen in Malmesbury Abbey. The plan of the church was that usual in churches of the twelfth century. It might be called 1160, or somewhat later than that. It was of about the date of the churches of Kilpeck, Rowleston, and Shobdon, in Herefordshire, and Iffley, in Oxfordshire. The church of Stukeley was of exactly the same plan, except that the tower was in the middle. Where the original tower of Elkstone church might have been he was not at all able to say. The ordinary plan at that date would have been to have the tower near the centre, and to have a north and south door. The corbel tables outside were decorated with heads. A drawing, now exhibited, showed the same feature at Kilpeck church. A sketch in Lysons's book showed a south doorway at Siddington church, which was evidently made by the same hand as that which made the south doorway here. Instead of capitals at the sides of the doorway there were grotesque heads of animals, and the columns terminated in the mouths of the animals. Every church they had seen this morning had some peculiar chamber which was difficult of explanation. In this case, there was a unique instance of a dovecot built over the chancel. All the

walls had been pierced, and pigeon-holes exactly similar to those in the dovecot at Daglingworth had been made. It was very usual in churches of this class to have a semicircular end as in the present instance, and although the chancel windows appeared to have been rebuilt, we had here, generally, the form of Stukeley church, which was of about the same size and shape as this. At Ifley church there was exactly the same plan with a square end. This plan was adopted until the end of the thirteenth century. The church of Kilpeck and some others of the same date had circular ends. The tower and roof were of the perpendicular period. On the roof were six shields bearing initials, but he had not been able to identify them: but either at their first fixing or subsequently, the workmen had reversed some of those shields, and they were now standing with the points upwards. From a close examination of the structure of the tower it would seem not only that the doorway had been inserted since the tower was commenced, but that a great portion of the tower had probably been rebuilt. He came to that conclusion from the fact that the shafts which ought to stand upon the bases close to the window were now three or four inches out of the position which they ought to occupy. As would be seen at a glance, the large windows were of the fifteenth century, and had been cut in the old walls.

On quitting Elkstone, the party proceeded to the Black Horse Inn, at Birdlip Hill, and there partook of luncheon. The lawn of the inn overlooks the magnificent and far-stretching vale of Gloucester, and affords one of the most picturesque and extensive views to be obtained in England. At a distance of eight miles, and at a level considerably below that of the lawn, lies Gloucester; and Tewkesbury and Cheltenham were just discernible through a transparent veil of watery vapour which overhung them, on the right. The background is formed of a succession of hills extending into Worcestershire and terminating in the celebrated Malvern range.

Leaving Birdlip Hill at five o'clock, the return route to Cirencester was by Forster's Ash, Miserden, Sapperton, and Earl Bathurst's Park. Near the entrance of the park at Sapperton his lordship, who had formed one of the party during the early portion of the day, again met the company, and heading the procession in his own carriage, conducted them through the grand avenue of his capacious and admirably planted park. His lordship pointed out the renowned and magnificent cluster of leafy avenues which, meeting at a common point and radiating thence with geometrical precision, are known as the "ten rides." A halt was here made to allow of a brief inspection; and the visitors again alighted at the mimic ruin known as Alfred's Hall. This pseudo-antique structure is built to resemble the remains of an ancient mansion, and was erected by the first Earl Bathurst, about a hundred and fifty

years ago. Its archaeological appearance has deceived many a spectator; and its noble owner allows it to be used for pic-nic parties, and as a house of rest and refreshment for any who may wish to avail themselves of his generous permission to visit his magnificent domain.

The old market cross of Cirencester, which formerly stood near the Abbey Church, and now occupies a site in Earl Bathurst's Park, whither it was removed for preservation on being deposed from its original site during certain necessary improvements effected in the town about thirty years ago, was then inspected, and the party arrived at the King's Head at about eight o'clock.

At the evening meeting, J. R. Planché, Esq., V.P., took the chair at the commencement of the proceedings, but was succeeded by the noble President, who arrived during the reading of the first paper, which was "On the Roman Villa at Chedworth," by the Rev. Prebendary H. M. Searth. (See pp. 215-27 *ante*.)

A plan of the villa was exhibited in illustration of the paper.

G. R. Wright, Esq., F.S.A., then read a paper "On the Thames and its Nomenclature," which will be printed in the ensuing number of the *Journal*; and Mr. J. W. Grover followed with a paper "On some of the Relics of Ancient Cornwall" (see pp. 250-59 *ante*).

The noble President then said: Mr. Holt gave us a most animated account of the painted glass at Fairford, which he had no hesitation in attributing to Albert Durer. Although he may have convinced me and others upon the subject, I hear there are various doubters; and the Rev. Mr. Joyce is very anxious to read us a short paper in order that at least we should suspend our judgment upon that question. We must all recollect that Mr. Holt is not here to answer it.

The Rev. Mr. Joyce said: Ladies and gentlemen, I shall not detain you long at so late an hour; and I should not have thought of reading anything to you in reply to Mr. Holt, but it was my purpose to speak to you on Wednesday in the church, where you could see the windows, and where you had everything present to your eyes upon the subject; but, during the admirable illustrations which Mr. Holt gave, the time slipped away, and it was impossible to answer him. I cannot sufficiently express my sense of the courtesy of Mr. Holt himself. I can only say that the tone he adopted in treating his subject is only surpassed by the ability which he brought to bear upon it.

The reverend gentleman then commenced the reading of a paper, the object of which appeared to be to examine and answer the arguments upon which Mr. Holt claimed Albert Durer as the artist of the Fairford windows.

Mr. G. R. Wright rose when only a few sentences of the paper had been read. He said that as a member of the Association he held it to be somewhat unfair that no notice had been given of the paper until



that afternoon, when Mr. Holt had been allowed to go away. Had Mr. Joyce announced his intention earlier, a telegram could have been sent to Mr. Holt; but he (Mr. Wright) must protest against the interpolation of a paper on this subject at so late a period, when the gentleman chiefly concerned in the subject was not present to reply.

The Rev. Mr. Joyce said that he asked only a fair field and no favour. The matter discussed by Mr. Holt was one of European interest, but he should not think of proceeding with his paper after the remarks which had been made by an officer of the society. He was quite certain that he should not have done Mr. Holt an injustice. The greatest of all Greeks said, "Friends are dear, but truth is dearer." Though he did not think Mr. Holt was right, he meant no disrespect to him in placing before the meeting some reasons for differing with him, and adducing arguments which would, he thought, weigh with all unprejudiced persons in bringing them to a right conclusion with regard to the glass.

Mr. Gordon Hills said that as he had been in some measure the cause of this subject being now brought forward, he might state that he had no idea that Mr. Joyce's paper was to be a lengthened argument. It must be apparent to everyone, and even to Mr. Joyce himself, that to enter into such an argument particularly directed against Mr. Holt in his absence was scarcely a fair proceeding. At the same time it might have been advantageous if Mr. Joyce had, as he (Mr. Hills) supposed he had intended to do, merely stated briefly those facts which he thought ought to be brought under consideration, and which might have been disposed of in a few minutes. He was sure the Association would be very glad to hear Mr. Joyce on another occasion, and he (Mr. Hills) would undertake to say that they would give him a full hearing at any length which he thought necessary. If he would name his time, a meeting should be called in London. They would be very sorry to seem to act in any way discourteously towards Mr. Joyce, and still more sorry that anything which they might say or do should be set down as wilful opposition to the truth, for their sole object was to investigate the facts, and come to a true conclusion on the subject. He had heard Mr. Holt's paper, and he thoroughly joined in the opinions which had been expressed with regard to its author's courtesy and ability. Mr. Holt had an extensive knowledge of Albert Durer's works, and he (Mr. Hills) never heard a paper more admirably delivered, or a case more admirably put. Whatever Mr. Joyce had to say on the subject he was sure they would most gladly hear on a fitting occasion. They would give him any opportunity that might suit his convenience.

The Rev. Mr. Joyce said that Mr. Holt had thrown a very serious responsibility upon the Congress. It remained for them to deliver themselves from it.

Mr. Roberts said that he did not think they were at all disinclined to accept the responsibility, whatever it might be. If they came to the conclusion that Mr. Holt was right they would be happy to accept the responsibility, and, if possible, to act as curators of the glass, as of a work of art of which the nation might be proud. It seemed to him that Mr. Joyce had already allowed to pass two or three opportunities on which he might have made his remarks. He should rejoice to see the subject fairly discussed by those who had made it a study. If the matter was to be revived, by all means let it be so; but the discussion should take place where it could be dealt with by the persons more immediately concerned with it, and where objections could be answered on the spot.

Mr. Planché said that if Mr. Holt had had the slightest idea that the subject was to have been discussed again, nothing would have induced him to leave Cirencester.

The Rev. Mr. Joyce said that no one could be more desirous than himself that the opinion of Mr. Holt should be correct; and he was delighted to find that there was a gentleman possessed of the enthusiasm and ability displayed by Mr. Holt in dealing with the subject. The inhabitants of Fairford also desired that the assertion of Mr. Holt should prove true; but both he and they wished to be convinced before they gave their assent. He was glad of the opportunity of saying so publicly, and he had thought it would be an advantage to the meeting to hear what his views were.

Mr. Roberts said that Mr. Joyce seemed to assume that they did not want to hear him. They did want to hear him, but desired that Mr. Holt himself should hear him also.

The Rev. Mr. Joyce said that he had many things to attend to, and he might not at a future time be able to devote himself to the question, however much he might wish to do so.

Mr. Leven said that he hoped Mr. Joyce, and those who agreed with him, would acquit the society of being partisans in the matter. They would be ready and willing to pay as much attention to Mr. Joyce as had been given to Mr. Holt. They were anxious to be taught, and all they wanted in the matter was fair discussion. That was their sole object in refusing to hear Mr. Joyce's paper. They really did not think it fair that it should be brought forward in Mr. Holt's absence. They were not competent to answer it themselves, or to discuss it as Mr. Holt could, and they were desirous to hear both sides, not as partisans, but, if he might be allowed to say so, as umpires.

The President said it appeared to be the general opinion that this was not quite the time and opportunity to enter into an elaborate argument, or rather a long, laboured answer to what Mr. Holt had affirmed. Every one would be inclined to hear Mr. Joyce, simply because they

were all anxious to arrive at the truth ; and that, he was sure, was the object of this Association. Nevertheless, he thought they must agree that this was not the appropriate time and opportunity for hearing an answer—a very able answer he had no doubt it would be—but one which could not be responded to. Therefore for the present he thought the discussion ought to terminate.

Mr. Henry Godwin, F.S.A., said that he might appear singular, but still he must avow that, though he should be delighted to be convinced by Mr. Holt, at present he was not so. He thought that on a point so important as that involved in this case, the Association should suspend its judgment.

Mr. Niblett said that, as a Gloucestershire man, he took a great interest in the Fairford glass, and about twenty-five years ago he spent some time in its examination. He agreed with the recommendation that they should suspend their judgment. He had been charmed and delighted beyond all measure at what Mr. Holt had brought forward, but he wished for a fair discussion in Mr. Holt's presence.

Votes of thanks to the Rev. Mr. Joyce and the noble Chairman brought the meeting to a close.

### Biographical Memoirs.

SINCE the publication of our last obituary we have to record the decease of the following members of our Association :

W. L. WHATTON, Esq., of Durham, who first joined the Association at the Durham Congress in 1866, died in November 1867, having been a member only a little over a year.

ABRAHAM GOURLAY, Esq., of Great Yarmouth, who joined the Association in 1857, died 23rd Dec. 1867, aged forty-nine. He was a great lover of literature, and had a considerable knowledge of antiquities. He also collected a large store of local memoranda, and a valuable library, which is still in his father's possession.

AMBROSE P. BOYSON, Esq., was elected an associate, 12th May, 1858, and during the same year exhibited several interesting objects at the evening meetings of the society. He died, after a long illness, on 19th January, 1868, and his son still continues a member of our Association.

CHARLES JOHN KEAN, Esq., F.S.A., F.R.G.S., died at his residence, 47, Queensborough-terrace, W., on 22nd January, 1868, ætat. fifty-seven, having been born at Waterford in 1811. He was the son of the cele-

brated tragedian, Edmund Kean, and was educated at Greenford Academy, near Harrow; and subsequently at Eton, which he entered in June 1824. He remained there for three years, and formed friendships with many of his schoolfellows, who have since occupied the most prominent positions both in church and state, which endured to the end of his life. Before leaving school he was offered an appointment in India; which, however, he declined, being unwilling to be separated from his mother, who was in bad health, and to whom he was most fondly attached. He accordingly resolved to adopt his father's profession, and at the age of seventeen made his first appearance at Drury Lane in the character of "Young Norval" in Home's tragedy of *Douglas*. It would be beyond the scope of our *Journal* to trace Mr. Kean's progress throughout the varied fortunes of his theatrical career. Suffice it to say that both as an actor and manager his conduct was always upright and honourable; and he secured the good will of all, and the affection of many, with whom he was associated. In 1851 he commenced, at the Princess's Theatre in London, that brilliant series of Shakespearcan revivals which illustrated our national dramatic literature with so much taste, splendour, and appropriateness of decoration and costume. Mr. Kean's character, abilities, and bearing, were such as to entitle him to admission to the most polished circles of society; and he was selected, without any solicitation on his own part, to conduct the royal performances at Windsor Castle, originated by Her Majesty and the late Prince Consort for promoting the interests of the British drama, in 1848; and upon every occasion of theatrical entertainments taking place at Court, he discharged the same office up to the time of his last illness. He received during his career many valuable testimonials, among which may be mentioned a silver vase worth £200, presented to him at a dinner given in his honour at Drury Lane Theatre in 1838; and a piece of plate of the value of £2,000, subscribed for by his friends and contemporaries at Eton and elsewhere, after a dinner given to him at St. James's Hall in 1860, at which upwards of six hundred noblemen and gentlemen were present. This magnificent offering was handed to him at a public meeting presided over by the Right Hon. W. E. Gladstone, then Chancellor of the Exchequer, in March 1862. On 29th January, 1842, Mr. Kean married, at Dublin, Miss Ellen Tree, a lady who, like himself, had been a most gifted exponent of the drama, and whose lady-like demeanour and amiable disposition rendered her no less esteemed in private than she was admired in public life. After Mr. Kean's retirement from the management of the Princess's Theatre in 1860, he and his wife visited Australia, California, the United States, and Canada, in a professional capacity; and after a most successful tour, returned to England in 1866. They then appeared at the Princess's Theatre for a short time, and had started on

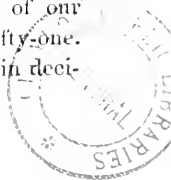
a provincial tour, which was interrupted by Mr. Kean's illness in May 1867. He never recovered his health, but sank gradually, and died in perfect consciousness and peace, surrounded by his wife and other members of his family. He was buried on the 30th of January, 1868, at Catherington Church, in Hampshire, near Keydell, the residence he had bought for his mother to end her days in.

The Rev. DISNEY LEGARD ALEXANDER, who was elected an associate, 22 Nov. 1865, died at Ganton, Yorkshire, 25th February, 1868, *ætat.* forty-six. He was educated at St. Mary Hall, Oxford; graduated as B.A. in 1847, and was appointed to the vicarage of Ganton in 1852.

THOMAS WAKEMAN, Esq., of the Graig, Monmouth, died there on 23rd April, 1868, *ætat.* eighty. He was possessed of considerable archaeological taste and knowledge, and had formed a good collection of ancient documents and charters, and various antiquarian objects and remains. He joined the Association in 1848, and was at one time a frequent exhibitor at our evening meetings. He also contributed several papers to the *Journal*, the first of which appeared in the volume for 1852.

SIR HENRY HALFORD, Bart., died at his residence, Wistow Hall, Newton Harcourt, Leicestershire, 22nd May, 1868, in the seventy-second year of his age. He was the second baronet under the new creation in 1809, and succeeded his father, Sir Henry Halford (Physician Extraordinary to George IV), whose original name was Vaughan, in the year 1844. From the year 1832 to 1857 he represented the southern division of Leicestershire in Parliament, in the Conservative interest. He was a deputy-lieutenant and a magistrate for Leicestershire, a trustee of Rugby School, and patron of two livings,—the incumbency of Kilby and vicarage of Wistow, Leicestershire. Sir Henry is succeeded by his son, Henry St. John Halford. He married, in 1824, Barbara, daughter of the late Right Hon. Sir J. Vaughan, who survives him, and who has one daughter, Elizabeth Barbara, married in 1846 to Mr. Albert Pell of Hazlebeach, Northamptonshire. The deceased baronet was one of our Vice-Presidents at our Leicester Congress in 1862, and received the Association most hospitably on that occasion. He also exhibited a fine collection of autograph letters and antiquities; and a short account of some of these, from his own pen, is printed in the volume of the *Journal* for 1863, pp. 25-29; while a notice of the visit to Wistow Hall will be found at pp. 249, 250, of the same volume.

CLARENCE HOPPER, Esq., who was appointed paleographer of our Association in 1862, died at Brighton, 10 June, 1868, *ætat.* fifty-one. Mr. Hopper was well known as one of the most skilful experts in deci-



phering ancient writings, and was constantly employed in making researches at the Record Office and the various other public depositories of our national documents. He was of most indomitable energy, remarkable patience and industry, and being of a most amiable and obliging disposition, was a general favourite with those who came in contact with him either in private or professional life. He was an occasional exhibitor at the evening meetings of the Association, an *ex officio* member of the Council; and the last contribution from his pen will be found in the volume of the *Journal* for 1868, pp. 269, 270.

ADAM SIM, Esq., of Coultermains, in the county of Lanark, Fellow and Councillor of the S.A.Scot., died at his residence of Coultermains, on the 26th October, 1868. Mr. Sim was the only son of David Sim, Esq., of Coultermains, who for many years carried on business in Glasgow, his mother having been Miss Alice Stodart, a lady connected with an enterprising race of yeomen in the county of Lanark.

The subject of our memoir was born at Glasgow in November 1805, and received the best education which the Grammar School and University of that city could offer. Having completed his studies, he shewed an insatiable desire for travel, which, however, for a time was only partially gratified, as the care of tending an aged parent devolved upon him, as well as the chief responsibility of managing the family property. He contrived, however, to make several tours on the Continent, and visited Italy, Switzerland, and France.

About the year 1830 he was induced to become Honorary Treasurer to the Biggin Coursing Club, which was then assuming a prominent position, being supported by many of the nobility and gentry of Scotland. The duties devolving upon the office were not quite suited to his tastes, and becoming year by year more arduous, he resolved to tender his resignation, which was reluctantly accepted. On his retirement he was presented with a handsome piece of plate by the members.

In the year 1838 Mr. Sim erected an elegant mansion at Coultermains, near the site of the old one. It is in the Elizabethan style of architecture, and is finely embowered amidst forest trees. Internally, the house is fitted up with great elegance and taste, and the entrance hall contains a large collection of ancient armour and objects of antiquity. The library is a fine apartment, stored with a rich collection of antiquarian lore, and contains many rare and costly works of literature and art. It was not until 1861 that Mr. Sim was elected a Fellow of the S.A.Scot. Why this step was so long delayed can only be explained by remembering the innate modesty of the man, and his repugnance to everything savouring of vanity and ostentation. A short time after his election he attended a meeting of the Society in Edinburgh, when Professor Cosmo Jones mentioned his name in the presence of the

Duke of Edinburgh (then Prince Alfred), as one who, for many years, had been recognised as the prince of Scottish antiquaries; and, as the possessor of antiquarian, artistic, and literary curiosities, unrivalled perhaps in extent and variety by those of any private collector in Scotland, if not in the kingdom.

Mr. Sim was President of the Biggin Farmers' Society, and on the occasion of presenting the Secretary of that Society with a case of mathematical instruments and purse of sovereigns, he delivered an able address. He was elected Vice-president in 1864, and Chairman in 1867 and 1868 of the Edinburgh Upper Ward of Lanarkshire Association. In 1866 he was elected President of the Glasgow Upper Ward Society, and presided at the annual meeting in 1867. In 1867 the office-bearers and leading members of both societies were hospitably entertained at Coultermains, when he delivered a suitable address. In August 1868 there was a great gathering at Coultermains of the members of the Glasgow Archaeological Society, and of the Fellows of the S.A.Scot. None will speedily lose the recollection of the pleasant day spent there amidst the treasures of antiquity, nor the genial hospitality of their host. Mr. Sim was elected an Honorary Member of the Glasgow Archaeological Society in 1867.

The addresses which Mr. Sim delivered on public occasions are so admirable that it has surprised many that he did not devote the talents and opportunities which he possessed to giving his opinions and observations, if not to the world, at least to the members of some of the learned bodies with which he was associated, in their transactions. It will be found, however, with men of a certain temperament, be they statesmen, lawyers, physicians, or divines, that the number of those who appear as authors is comparatively limited. The Mæcenases of the world frequently shun the "republic of letters". That Mr. Sim could have produced many valuable papers as the result of his reading and observation cannot be doubted. He carried on an extensive private correspondence, and in the management of county business, his soundness of judgment was universally recognised. His letters, which are written in a free, hearty, dashing style, are colloquial rather than conventional in their composition, with a freshness and vividness of portraiture and raciness of expression which flowed direct from the heart. In conversation there was an *abandon* of manner which placed every one at his ease, and he seemed as little embarrassed by the visit of a nobleman as he was by an interview with his farm overseer or gamekeeper.

Mr. Sim was a liberal patron of authors and artists; and his hospitality was open without a tincture of ostentation or vanity. During the more genial part of the year he kept state like a wealthy county gentleman, and was visited by many distinguished persons from all parts of the kingdom.

Between 1861 and 1864 he exhibited many of his rarest curiosities, accompanied by illustrations, at meetings of our Association ; and some of them are engraved in the *Journal*, vol. xvii, pp. 19, 20, 110, 112, 208, 209, 211.

In 1867 he was presented with a portrait of himself, painted by MacNee of Glasgow, as a permanent record of his kindness in throwing open his library and valuable collection of curiosities, and at the same time he was entertained at a public dinner in Biggin. His hearty and genial manners were the theme of universal admiration, both at the dinner-table and amid the relaxations of social intercourse at his own hospitable mansion, and he gained golden opinions from all with whom the occasion brought him in contact.

His last illness was of awfully short duration. He was at church at Culter on Sunday, the 25th of October, but felt unwell soon after his return home. During the night his ailments assumed an alarming aspect; and he lingered until the following afternoon, when he expired.

His sudden removal cast a gloom over the district of country where he lived, and caused a sadness to be experienced by all who were privileged to know him as one genial in his nature and as untiring in effort as he was fertile in expedients, that each of his widening circle of friends should live in his own happy element.

JOSEPH VINES GIBBS, Esq., of 119, Pall Mall, and Westhill, Surrey, joined the Association in 1862, and died 25th November, 1868, ætat. 57.

THE REV. J. L. PETIT, M.A.—The following memoir, which appeared in *The Architect*, January 2nd, 1869, is, with the exception of a few trifling additions, from the pen of Mr. Albert Hartshorne :

“The literary and archæological world has experienced a great loss in the lamented and unexpected death of the Rev. John Louis Petit. He was son of the Rev. John Hayes Petit, by Harriet, daughter of Mr. Astley, of Dukinfield Lodge in Lancashire, and was born at Ashton-under-Lyme in that county, May 31st, 1801. The family is, as the name implies, of French extraction, and has its origin from the ‘Petit des Etans’, of Caen in Normandy. The revocation of the Edict of Nantes was the cause of their removal to this country, where the immediate ancestor of the present family was a brigadier in the army of William II.

“Mr. Petit was educated at Eton, where he acquired such distinction as to become a contributor to the *Etonian*, in conjunction with Præd, H. N. Coleridge, Moultrie, C. H. Townshend, and other men of high mark. From Eton he went to Trinity College, Cambridge, where he had a successful career, and took his B.A. degree in 1823, when he was twenty-fourth senior optime in the mathematical tripos, the same



year that Airey, the Astronomer Royal, was senior wrangler, and the year before the classical tripos was established.

"It may be almost said that he began sketching as soon as he was able to hold a pencil. His early drawings in pencil and Indian ink are very delicate and correct, and the vast number of sketches which he made through a long series of years are evidences of his zeal and energy. It was with no selfish motive that he devoted his time and thoughts to art; his numerous and valuable publications show a masterly knowledge and appreciation of the subject, and are replete with illustrations from his own drawings, while his graceful language added to his facile pencil make the perusal of his works as much an intellectual as an architectural treat.

"From the very first his favourite subjects were old churches, and he was well acquainted with, and had sketched, the best examples in England before travelling much on the Continent. His first extended tour was in 1839, and his first published work on Church Architecture, which appeared in 1841, amply testifies to his labour in France, Germany, and Italy, and his thorough acquaintance with the matter.

"The foundation of the British Archæological Association at Canterbury in 1844, at which he assisted, opened a wide field for his exertions, and the Journals of this Association and of the Institute which went out from it are well stored with his valuable contributions to architecture, all profusely illustrated from his own drawings.

"Among these may be mentioned an Architectural description of the beautiful church of Tong, published in 1845; in the following year appeared an account of the Cathedral of St. German's, in Peel Castle, in the Isle of Man; and 'Remarks on Beverly Minster.' In 1847, Architectural notes in the neighbourhood of Cheltenham, a valuable local contribution. In the same year 'Remarks on Wimburn Minster;' and in 1848, 'Remarks on Southwell Minster,' with copious illustration worthy of such a subject. In 1849, 'Architectural Notices relating to Churches in Gloucestershire and Sussex.' In 1850, 'Architectural Notices of the curious Church of Gillingham in Norfolk,' with complete illustrations; and in the same year appeared a learned account of Sherbourn Minster. In 1852, an Account of Brinkburn Priory; a paper upon Coloured Brickwork near Rouen, and careful notices of Ecclesiastical Architecture in France. In 1853, the 'Architectural History of Boxgrove Priory.' In 1858, 'Architectural Notices of Buildwas Abbey.' In 1860, on the Architecture of Shiffnal Church. In 1861, Notes on Circular Churches, besides Notes on Irish Abbeys, on Mediæval Architecture in the East, and many others. Mr. Petit's principal work, 'Architectural Studies in France,' which appeared in 1854, is a learned production, full of sound judgment, and embodies his extensive range of observation in that country. It is charmingly

illustrated by woodcuts of the finest kind, and by fac-similes of his own anastatic drawings. His 'Account of Tewkesbury Church' is one of his best architectural works, and his lecture on 'Architectural Principles and Prejudices' is conspicuous from its beauty of thought and language.

"But it was as an accomplished artist that Mr. Petit was best known. It is impossible to speak too highly of the beauty of the vast number of sketches from nature that he has left. With a correct eye for proportion and colour, and a rapid hand, he invariably finished his drawings on the spot, and the power and breadth that they display have been seldom equalled, for he represented a school that unfortunately has had but few followers.

"In the presence of such a number it is indeed difficult to particularise any of them; but those of Lichfield, Tewkesbury, and St. Paul's may be mentioned as perhaps among the finest; the sketches from Italy and Greece are from the hand of an acknowledged master; and some striking drawings—the result of a tour in the East and on the Nile in 1864-5—can hardly be passed over in silence. They each alike display an unusual vigour of handling and an intimate knowledge of colour and perspective. His numerous drawings of shipping are admirable productions; the etchings on copper which have appeared in most of his published works are from his own hand, and are full of delicacy and refinement; and his drawings in pen and ink are well known for their great boldness and effect. His paintings in oil are, comparatively speaking, few, and are not generally known; they partake much of the character of Turner, and have considerable grandeur of colouring.

"Mr. Petit was a Fellow of the Society of Antiquaries, honorary member of the Institute of British Architects, a member of the Archaeological Association and of the Institute, and of many other learned and archaeological societies; a member of the Athenæum, a Governor of Christ's Hospital, and a liberal supporter of very many charitable institutions. That he was a scholar of refined taste is evidenced by his writings; and his good deeds bear ample testimony to the benevolence and generosity of his disposition. Those who had the advantage and privilege of his intimacy mourn the loss of a genial companion, and of a kind and constant friend; and it will be long before the void can be filled which the sad event of his death has occasioned. He entered into his rest December 1, 1868.

BENJAMIN D. NAYLER, Esq., of Manchester, joined the Association in 1859, and died 27 Dec. 1868.

# THE JOURNAL

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### ON RELICS AND MEMENTOS OF JAMES I.

BY H. SYER CUMING, ESQ., F.S.A.-SCOT., V.P.

JAMES, sixth of that name among the Scottish kings, and first of those of England, was born of Mary Stuart on the 19th day of June, A.D. 1566, in the Castle of Edinburgh; and the room in which his nativity occurred, though now forming part of an insignificant tavern or canteen, is still one of the chief attractions of the old fortress. It is a small, irregular-shaped chamber, about eight feet each way, and lighted by a single window overlooking the precipice beneath. The roof is divided into four compartments decorated with a thistle at each corner, and having a crown and the queen's initials, M.R. in the centre.

On the 17th of December James was baptised at Stirling, according to the Romish ritual, by the Bishop of St. Andrew's; his godmother, Queen Elizabeth, sending as a present a golden font valued at three thousand crowns.

On the forced abdication of Mary, in July 1567, James was proclaimed sovereign lord of Scotland, the inauguration of the royal infant being performed at Stirling by the Bishop of Orkney on the 29th of the same month; and in the following August an order passed the Privy Council for the issue of ten-, twenty-, and thirty-shilling pieces of silver bearing his name and titles. These pieces exhibit on one side the national arms crowned, between the letters I.R. also crowned. Legend, IACOBVS 6. DEI GRATIA REX SCOTORVM. Reverse, a sword erect in pale, crowned: on the dexter side

a hand pointing to the value, X, XX, and XXX; on the sinister side, and a little lower, the date 1567. Legend, PRO ME, SI MEREOR, IN ME ("For me, and, if I deserve it, against me"), the famous speech of Trajan on delivering the prætor's sword.

From the birth-place and earliest memorials of James's kingship we advance to the relics of his nursery in Stirling Castle, whilst under the care of the Earl of Mar, 1571-2. These relics consist of his cradle and high chair, both of which are of oak. The first is of an oblong square form, placed on four stout feet resting on rockers. The brim and sides of the cradle are carved, and at each corner rises a short pillar with a ball at top, on which the attendant placed the hand whilst rocking the royal baby to slumbers sweet. The chair is of somewhat clumsy build, with stout back surmounted by two balls, the arms having square ends, the hind legs four sides, and the front ones consisting of a succession of balls crossed mid-height by a foot-rest. This cradle and chair are engraved in Hone's *Year-Book* (1841, p. 399), at which time they were in the possession of Lady Frances Erskine.

From the resignation of Mary, in July 1567, Scotland was cursed by four regents,—1, Earl of Murray, murdered in 1570; 2, Earl of Lennox, who fell in a skirmish in September 1571; 3, Earl of Mar, who died in Oct. 1572; 4, Earl of Morton, who continued to rule until March 1578, when the king took the reins of government into his own hands; and it is not till James had shaken off the yoke of these intriguing despots that we find his portrait introduced on the national money. In 1580, *i. e.*, when the king was about fifteen years of age, gold coins appeared with his bare head in profile to the left; and in 1582, ten-, twenty-, thirty-, and forty-shilling pieces of silver were struck bearing his demi-figure in profile to the left, crowned; his neck surrounded by a ruff, his body covered with richly wrought armour, and holding a drawn sword in his right hand. On the reverse the arms of Scotland, value of the piece, and legend, HONOR. REGIS. IUDICIUM. DILIGIT, 1582.

On 20th of August, 1589, James was married by proxy to the Princess Ann, second daughter of Frederick II, king of Denmark; but the fair maid being detained over sea by adverse circumstances, the anxious bridegroom set off to her

on Oct. 22, and with true gallantry conducted her to her new home. The happy pair arrived in Scotland on old May Day 1590, and on the 17th of the same month the Queen was crowned in the Abbey of Holyrood by one Andrew Melvil. This event is recorded by a large medal with full-faced busts of the sovereigns. James wears a broad brimmed, high crowned hat with feather in front. His consort has curled or rather bushy hair, stiff plaited ruff, and about the neck a circlet of pearls. Above and just between the heads is a crown. Legend, IACOBVS . 6 . ET . ANNA . D . G . SCOTORVM . REX . ET . REGINA . Reverse, arms of Scotland supported by unicorns, and surmounted by the helmet and crowned lion between the standards of Scotland and St. Andrew; beneath, an oval badge of St. Andrew. Legend, IN . DEFENCE . In this medal the King's upper lip is alone decked with hair; but the portrait on his money issued in 1593 shows both beard and moustache.

The death of Queen Elizabeth on March 24, 1603, and consequent elevation of James to the throne of England, opens to us further memorials of the British Solomon. The King quitted Edinburgh on April 5; and on his road to London is said to have objected to cross the bridge at Newcastle-on-Tyne, and desired to be boated over the river. At the place where the ferry was he became athirst, and had a draught of water from a spring hard by, which in consequence obtained the name of "King Jemmy's Well", and was enclosed with stone as a memento of the royal progress. A writer in the *Gent. Mag.* for Dec. 1823 (p. 508), says: "I have lately been told that it is now formed into a bath, and used for baptism by a society of Baptists." Brand, in his *History of Newcastle*, mentions the well, but omits the tradition.

Tracing James in his journey to the capital of his newly acquired dominions, we have next to speak of him in Hertfordshire, in the delightful village of Cheshunt, and at the stately mansion of Robert Cecil, first Earl of Salisbury; so far renowned, in after times, as the old Palace of Theobalds. Here, on May 3, 1603, the lords of the council met the august monarch, and paid their homage to him; and from this day to the last moment of the King's earthly career we find the county of Herts closely interwoven with his social life. In 1606 James was again the guest of the Earl of

Salisbury; and on this occasion in company with his not over sober brother-in-law, Christian IV of Denmark. The year following this visit the mansion became a royal palace, in exchange for Hatfield; the Earl of Salisbury giving up possession on May 22, in a poetical entertainment written by "rare Ben Jonson." Henceforward Theobalds became the favourite suburban retreat of James, as it was that also of his unfortunate son, King Charles I. But Theobalds is not the only place in Hertfordshire with which the name of James I is associated. In that memorable month of May, 1603, the King and his retinue were entertained at Standon, and frequently came the monarch to Royston for the disport of hunting and shooting of dotterels or plovers, which then abounded on the open downs. It was, too, at Royston, in 1615, that James signed the warrant for the apprehension of Robert Carr, Earl of Somerset; and we may add that in January, 1622, James nearly lost his life in the New River, through the breaking of the ice on which his stumbling horse had thrown him; but a warm bed at Theobalds soon made matters right again with the royal huntsman.<sup>1</sup> There are plenty of reminiscences connecting James with Hertfordshire; but we must not linger over them, but proceed in our inquiry after his relics and mementos.

James's accession to the sovereignty of South Britain is chronicled by various medals; by the words ANG.SCO.FRAN. ET.HIB.REX, appearing on his money struck in 1603-4; and by this remarkable legend on some of his coins, HENRICVS ROSAS REGNA IACOBVS, alluding to the union of the Red and White Roses by Henry VII, and of the kingdoms of England and Scotland by himself.

For the sake of brevity we pass over the great seals of Scotland and England, and note two less known signets employed by our first James. The first is the antique gem of plasma bearing the device of an eagle with a rat in its claws, which is traditionally stated to have been used by the King as a seal, and to which I called attention on a late occasion.<sup>2</sup> The second is a matrix preserved in the Museum of Scottish Antiquaries at Edinburgh. It is rather over two inches in diameter, and displays in the field a shield charged as follows: 1 and 4, Scotland; 2, France and England quarterly; 3, Ireland; the arrangement of the arms being

<sup>1</sup> See Ellis's *Orig. Letters*, iii, 117.

<sup>2</sup> See p. 276 *ante*.

the same as that adopted on the Scottish crown and half-crown of 1605. The shield is flanked by the crowned letters I.R., the crowns differing in fashion from the large one en-signing the shield. Legend, IACOBVS. DEI. GRA. MAG. BRIT. FRA. ET. HIB. REX.

The few personal relics which exist of King James seem to be disconnected with any particular events in his life; but they are, nevertheless, well deserving of description.

A pair of the monarch's richly embroidered gloves of crimson silk, lined with the same coloured material, and having the seams covered with gold gimp, were given by Thomas Tomlinson, Esq., to Ralph Thoresby; at the dispersion of whose museum they passed into the collection at Strawberry Hill, where in 1842 they formed lot 54 of the sixteenth day's sale of the treasures there brought together, and were knocked down for the sum of £2 : 12 : 6. The Rev. J. Fuller contributed these beautiful gloves to the temporary museum formed at Gloucester during the Congress of the Archaeological Institute in 1860.

A powder-horn, once belonging to James I, was exhibited at the meeting of the British Association held at Aberdeen in Sept. 1859.

One of King James's watches is described in the *Archæological Journal* (vi, 416). It is egg-shaped; the outer case of plain silver; the inner case beautifully engraved, on one side, with Christ healing a cripple, with the motto used by James, "*Beati pacifici*" and the royal arms beneath. On the other side, the good Samaritan, and the legend, "*S. Lucas, c. 10.*" Inside the lid is a well executed engraving of James I with his titles. Round the rim are the rose, harp, and thistle, all crowned, with the initials I.R. The face has a calendar, and shows the moon's age, etc. On the works is the maker's name, "*David Ramsay Scotus me fecit.*" Underneath a small shield, which conceals the keyhole, is the engraver's name, "*Gerhart de Heck sculps.*" In 1849 this watch was the property of Miss Boulby of Durham, whose family had long possessed it, and it is supposed to have come to them from the Russells of Woburn.

In the Londesborough collection is a very singular conceit in the shape of a good sized apple, clearly intended to represent the forbidden fruit, and bearing apparently the impress of the teeth of Adam and Eve on one side, and the follow-

ing explanatory lines on the other, "From man came woman, from woman came sin, from sin came death." Above this inscription is the royal crown dividing the initials I.R., and the date, A.D. 1623. This curious object is of silver with the leaves coloured green. It is made to open, and within is placed a small Death's head wreathed about the brow. The top of this skull lifts up, and displays two little paintings representing the Creation and the Resurrection, and the words, "*Post mortem, vita eternitas.*" The royal crown, initials J.R., and date, identify this trinket as having been the property of King James I.

The Museum of the Scottish Antiquaries at Edinburgh is enriched by a marble *queck*, or drinking cup, which belonged to James, whose initials, divided by a thistle and surmounted by a label and crown, are cut in high relief within it. It has three handles carved respectively with a rose, harp, and fleur-de-lis, thus showing that the vessel was wrought for the monarch after his accession to the English throne.

There is likewise preserved in the Museum of Scottish Antiquaries the brass stamp employed on the covers of the books bound for King James previous to his accession to the sovereignty of South Britain. It is about three inches and a half high by two and three-eighths wide, and in design is identical with the device on the so-called nuptial ring of his mother, Queen Mary; but it varies in detail, as, for instance, the words IN DEFENCE are in a label stretching across the upper part of the stamp immediately above the little square banners charged with the Scottish lion and the cross of St. Andrew. To the shafts of these banners hang labels inscribed IACOBVS REX 6. The crown, too, ensigning the royal helmet is utterly unlike the one graved on the Queen's signet ring; and the collar surrounding the national arms is of more elaborate character.

Among the fine examples of bookbinding contributed by the Earl Spencer to the Loan Collection at South Kensington in 1862, were two works from the library of James I, both bearing the arms of England on their leathern covers, viz., *Appianus. II. Stephanus* (Geneva, 1592), and the Book of Common Prayer and the Holy Bible (Barker, 1616).

One book among those transferred to the British Museum by King George II, in 1753, has a special interest to us on the present occasion. It is the *Acta Synodi Nationalis Dor-*



*drechti Habita* (Leyden, 1620), bound in crimson velvet for James I. It is richly embroidered with the royal arms supported by the lion and unicorn, beneath which is the motto, "*Dieu et mon Droit*." Above is the crowned l.; below, the r.; and at the alternate corners of the cover are the thistle and rose.

There is also in the national collection the king's own copy of his *Meditation upon the Lord's Prayer* (London, 1619). It is bound in purple velvet, decorated with an oval plaque bearing the royal arms; clasps with l.r., and corners with the rose, etc., all of silver, the devices being neatly graven. This interesting relic was purchased in 1850.

We have already described the cradle of the infant monarch, and we now come to two of the beds occupied by him in riper years. In the "King's Room" at the south end of the gallery in the ancient palace of Scone, is shown a bed of light orange coloured damask-satin which belonged to James I. And the gorgeous bed of gold and silver tissue, said to have cost £800, and in which the sovereign slept but one night, is still preserved in the "King's Chamber" at Knole, near Sevenoaks, Kent; where are also to be seen the arm-chair, stools, and footstool, *en suite*, covered with purple velvet, which formed portions of the furniture of the royal apartment.

The late John Holmes, Esq., F.S.A., of East Retford, Nottinghamshire, possessed a curious oak press or wardrobe which once belonged to James I. Its upper part consists of three lockers, the door of the centre one being carved with the fall of man; on the left door is Cain killing Abel; and on the right Joseph flying from Potiphar's wife. Between the doors are whole-length figures. The lower part forms a cupboard with one shelf in it, and having folding doors which are divided into eight compartments containing—1, the crown, crest, and letters l.r.; 2, arms of France and England quarterly; 3, Scottish lion; 4, harp of Ireland; 5, arms of Scotland; 6, arms of France and England; 7, unicorn; 8, rose and crown; around which are the following legends: "*I live to die, and die to live*"; "*Not thought by man, but by God I stand*"; "*God giveth al, and som did eave it in my hart to com*"; "*Honi soit qui mal y pense*, 1624"; "*Fear God and honorr the King*"; "*Made by me, Robert Malkinson*." The centre front is elaborately carved

with various other ornaments, and on one of the stiles are arms and crest attributed to the Monson family.<sup>1</sup>

In March, 1618, James became a widower; and on the 27th of March, 1625, the monarch breathed his last in his favourite and magnificent palace of Theobalds. The room in which he died, and the parlour beneath it, with a cloister or portico having the Cecil pedigree painted on the walls, were standing until 1765, when the owner of the property, George Prescott, Esq., cleared out the site for building purposes.<sup>2</sup> There was at the time, and perhaps ever will be, a mystery as to the real cause of the King's death. Dr. Eglisham, one of his majesty's medical attendants, says that when he died "the physicians exclaimed that the King was poisoned."<sup>3</sup> Dr. Goodman, Bishop of Gloucester, after denying that Prince Henry was poisoned, thus proceeds:—"I would I could say as much for the death of King James, for I confess I have no good opinion of his death; yet I was the last man who did him homage in the extremity of his sickness".<sup>4</sup> And we may mention further an eighteenth century copy of an exceedingly rare print by Hollar, placed above a short letterpress description of the last moments of the dying monarch. The King is in a four-post bed, on one side of which stands the empiric, Dr. Lamb, holding a bottle, and on a label proceeding from his lips are the words "I'll warrant you." A figure on the opposite side of the bed (apparently the Duke of Buckingham) seems to exclaim "Thanks to the chymist." Near him is a man in a long gown and hat, with the words "*Sumus fumus*" issuing from his mouth. In the foreground is the coffin covered with a pall hung round with escutcheons, each charged with a Death's head; and at one end is seated a female (probably the Duchess of Buckingham) resting her elbow on it, and seeming to say, "Not by art, but chymicallie". This print is not only a highly curious memorial of the monarch's death, but also of the popular feeling regarding its cause.

The King's remains were enclosed in a leaden chest covered with black velvet; and on the 7th of May were interred, with great pomp, in a vault on the north side of the monument of Henry VII, in the chapel of our Lady at Westminster,

<sup>1</sup> See *Gent. Mag.*, Jan. 1842, p. 20.

<sup>2</sup> *Ib.*, Feb. 1836, p. 153.

<sup>3</sup> See Eglisham's "Forerunner of Revenge," in the *Harleian Miscellany*, ii.

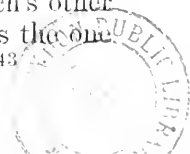
<sup>4</sup> *The Court of King James I.*, by Dr. Godfrey Goodman, London, 1839, vol. i, p. 250.

and where the following simple record occurs: "*Inrietissimi Principis Jacobi Primi, Magnæ Britannia, Franciæ et Hiberniæ Regis, qui rerum apud Scotos Annos 58, Menses 3, Dies 12, et apud Anglos Annos 22, et Dies 3, pacifice, ac feliciter potitus, tandem in Domino obdormivit 27 die Martii Anno a Christo nato 1625. Ætat. vero sue 60.*" No monument marks James' place of sepulchre, no tablet sets forth his life and actions in glowing verse and high-flown panegyric; but epitaphs have been composed in his honour, of which the two following will serve as fair examples:

"He that hath eyes now wake and weep,  
 He whose waking was our sleep  
 Is fallen himself asleep, and never  
 Shall wake more till wake for ever.  
 Death's iron hand hath closed those eyes  
 That were at once three kingdoms spies,  
 Both to foresee and to prevent  
 Dangers so soon as they were meant.  
 That head whose working brain alone  
 Thought all men's quiet but his owne  
 Is fallen at rest (oh!) let him have  
 The peace he lent us to his grave;  
 If no Naboth all his reigne  
 Was for his fruitfull vineyard slaine,  
 If no Uriah lost his life  
 Because he had too fayr a wife,  
 Then let no Shemie's curses wound  
 His honour or prophane this ground.  
 Let no black-mouthed, breathed, ranke cur,  
 Peaceful James his ashes stir.  
 Princes are Gods (O!) do not then  
 Rake in their graves to prove them men."

"For two-and-twenty years long care,  
 For providing such an heir,  
 Which to the peace he had before  
 May add twice two-and-twenty more.  
 For his days travel and nights watches,  
 For 's crasie sleep stolen by snatches,  
 For two fierce kingdoms wound in one,  
 For all he did and meant to have done,  
 Do this for him, write o'r his dust,  
 'James the peaceful and the just.'"

The waxen image of King James, in royal robes, formerly shown in a wainscot-press in the Chapel of St. John the Baptist, Westminster Abbey, has long since become invisible; and the same may be said of most of the monarch's other effigies. The first statue erected to his honour was the one



placed on the front of Aldgate on its rebuilding in 1606. James, when taking possession of his new dominions, entered London on May 7, 1603, through Aldersgate; and when this portal was renewed, in 1617, legends were placed on it recording the event, with quotations from Jeremiah (xvii, 25) and Samuel (I, xii, 1), inscribed beneath images of the two prophets, between whom was an equestrian figure of the King carved in high relief; and on the inner, or City front, was another effigy of James in his chair of state.

A statue of James appeared among the series of kings in both the first and second Royal Exchange. That which adorned the late edifice was the work of Caius Gabriel Cibber, and shared the fate of its congeners in the fire of 1838.

On the re-erection of Temple Bar, in 1670, John Bushnell was employed to embellish it with four large statues placed in niches (two on each front), one of those on the east side being King James I; and this is the only public effigy of the sovereign now to be seen in the metropolis.

There is a bust of James I within and over the principal entrance of the Banqueting House, Whitehall, which merits notice. It is of bronze, the work of Hubert le Sœur, the sculptor who wrought the noble equestrian effigy of Charles I at Charing Cross.

We may add that fine brazen statues of James and Charles I are placed on each side the entrance into the choir of Winchester Cathedral.

Pictorial representations of King James I are less rare than his sculptured effigies, and furnish us with a tolerably good idea of his aspect from early childhood to the closing years of his life.

At the Peterborough Congress of the Archæological Institute, held July 1861, the Hon. G. W. Fitzwilliam exhibited a curious picture of James as a boy. This portrait was presented by Mary Queen of Scots to Sir William Fitzwilliam on the morning of her death, in gratitude to him for the humane treatment she had met with during her imprisonment at Fotheringay Castle, whereof he was governor. It is circular, and inscribed *ÆTATIS SVÆ VI*.

Among the portraits exhibited at South Kensington in 1866 was a youthful head of James. It represents the little monarch in a red dress with large lace-edged ruff and jewelled cap. This picture is on panel, 10 ins. by 8 ins., belongs to

Mr. David Laing, and was numbered 421 in the Exhibition catalogue.

In the National Portrait Gallery is a full-length picture, by Zuccherò, of James as a boy. The little king stands with a falcon on his left fist, and wears a cap and feather, white ruff, white jacket, green breeches, pink stockings, and white shoes.

Cornelius Jansen painted a full-length portrait of James I, in which the monarch appears in an embroidered doublet and trunk-hose, and on a table to his left is a crown and orb. This picture is one of the collection given by Charles I to Sir H. Mildmay of Wanstead: and in 1866 was contributed by Sir Henry B. P. St. John Mildmay, Bart., to the exhibition of portraits at South Kensington, and numbered 482 in the catalogue.<sup>1</sup>

Sir Anthony Weldon, in his *Court and Character of King James* (p. 177), states that the monarch could not be persuaded to sit for his picture. This, like many other of Sir Anthony's statements, is probably without foundation, for we can hardly believe that all the representations of the monarch are "memory portraits". Bryan, in his *Dictionary of Painters and Engravers*, says that Paul Van Somer executed two pictures of James, but more than treble this number have been attributed to this artist: thus, for instance, there are two at Kensington Palace, three at Hampton Court, one (in which the King is seated in robes of state) in the National Portrait Gallery, and one in the possession of the Earl of Craven, who contributed it to the Exhibition at South Kensington in 1866, where it was numbered 477. The sovereign is shown at full-length, dressed in black, with a table on his left bearing a crown and sceptre, and with armour

<sup>1</sup> The first engraved portrait of James, which appeared after his accession to the English throne, was from a painting by Jansen, and formed one of a set of heads of the Stuarts published at Amsterdam in 1603, and beneath which is the following quaint history: "James the first of England and sext of Scotland, a gude, godlie, and learned Prince, succeeded to his mother in the yeire of the world 5537, yeire of Christ 1567: and nowe to his consunge of blessed memorie, Elizabeth, lait Queine of England, in the yeir of the warlde 5563, in the yeir of Christ 1603. He married Anna, daughter to Frederik II, king of Denmarke, &c., and Sophia, Ulricus the Duke of Meckelburgh his only daughter; quha has borne unto him already, Henrie Frederik, the prince, the 19 Febr. 1593; Elizabeth, 19 August, 1596; Margaret, 24 Decemb. 1598; Charles Duke of Rosay, 19 Novemb. 1600; and he is now present the King of England, Scotland, France, and Ireland; and this yeir, 1603, is the first of his reigne in England, &c., and the 37 yeir of his reign in Scotland."

to his right. It is dated 1618, the year he lost his wife, Anne of Denmark.

In the "King's Breakfast-Room," Buckingham House, is a whole-length of James by Van Dyck, from a likeness by Van Somer. In St. George's Hall, Windsor, is another portrait of the monarch; and in the British Museum are two pictures of him, one of which is said to be after Van Somer. The Society of Apothecaries have a bust-portrait of James in a high black hat turned up with a jewel, wide, flat lace ruff, and jewelled collar. This picture was at the South Kensington Exhibition of 1866, and numbered 420. Among other portraits of James mention may be made of his full-length picture in the Town Hall, Guildford; and of his apotheosis on the ceiling of the Banqueting House, Whitehall, the work of Peter Paul Rubens, *circa* 1635.

Before we have done with the portraits of James I it will be well to say a few words about some of his miniatures. There were eight miniatures of this king contributed to the Loan Collection at South Kensington in 1862: one, the property of Lady Sophia des Vœux, was by Isaac Oliver; and four by Nicholas Hilliard, belonging respectively to Lord Arundell of Wardour, Lord de Lisle and Dudley, the Duke of Hamilton and Brandon, and Charles Sotheby, Esq.

Another portrait of James I, by Hilliard, is among the Stuart miniatures in the possession of Mrs. Rasch, of 30 Cambridge-square, Hyde Park. It represents the King in a closely buttoned, salmon-coloured dress, with a white collar and blue ribbon round the neck, and with the broad brim of his black hat fastened up on one side with a large jewel. This portrait is invested with peculiar interest from the fact that it, with the other Stuart miniatures, once belonged to James II, who, on taking up his abode at St. Germain's, consigned them to the care of Louis XIV. By some means these miniatures got into the hands of an English nobleman, who in the year 1801 presented them to Mrs. Rasch's father as an acknowledgment of certain services that gentleman had rendered to the government.

The countenance of James is presented to us on many medals, and also on the silver jettons engraved by De Passe, of which description is given in our *Journal* (xii, 240), and one of which is shown in the *Gent. Mag.* for June 1788, p. 506.

There yet remains one other portrait of James I, which must not be passed by in silence; drawn, however, not by the pencil or the graver, but by the pen of Dalziel in his *Fragments of Scottish History*. This writer tells us that the King “was of a middle stature, more corpulent through his clothes than in his body; yet fit enough, his clothing being made large and easie, y<sup>e</sup> doubletts quilted for stelletts, his breeches in great plaits, and full stuffed. He was naturallie of a timorous disposition, wick was y<sup>e</sup> gretest reason of his quilted doubletts. His eyes large, and ever roulling after any stranger that came in his presence, in so much as many for shame have left the room, as being out of countenance. His beard was very thin; his tongue too large for his mouth, wick made him drinke very uncomlie, as if eating his drinke, wick came oute into the cup on each side of his mouthe. His skin was als soft as tafta-sarsnet, wick felt so because he never washt his hands, onlie rubbed his fingers’ ends slightly with the wett end of a napkin. His legs were verey weake, having had, as was thought, some foule play in his youthe, or rather before he was borne, y<sup>t</sup> he was not able to stande at seven yeres of age. This weakness made him ever leaning on other men’s shoulders.”

This chapter on the relics and mementos of James I may be fitly closed with a brief mention of his literary productions, which though now little read were once esteemed of high import. His principal prose works are the *Basilicon Doron*; *A Commentary on the Revelations*; *Dæmonology*; *A Counterblast to Tobacco*; and *The True Law of Free Monarchies*. We have also by his pen, *Essayes of a Prentice in the Divine Art of Poesie, with the Rewlis and Cautelis to be pursued & avoided*.” James himself began to versify at an early age, and continued to practise “the divine art” through life; and as a noble example of his poetie talents we subjoin the sonnet he addressed to his son, Henry Prince of Wales :

“God gives not kings the stile of gods in vaine,  
For on his throne his scepter do they swey;  
And as their subjects ought them to obey,  
So kings should feare and serve their God againe.

“If then ye would enjoy a happie reigne,  
Observe the statutes of our heavenly king;  
And from his law make all your laws to spring,  
Since his lieutenant here ye should remaine.

“Reward the just, be stedfast, true, and plaine;  
 Represse the proud, maintayning aye the right;  
 Walke always so, as ever in his sight,  
 Who guardes the godly, plaguing the prophane.  
 And so ye shall in princely vertnes shine,  
 Resembling right your mightie King divine.”

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## MASTER JOHN SCHORN: HIS EFFIGY IN PAINTED GLASS.

BY THE REV. W. SPARROW SIMPSON, M.A., F.S.A., V.P.

THE figure in painted glass which forms the text of the present brief notice was discovered by Mr. H. Watling as long since as the year 1838. The original was then in the possession of a gentleman resident in Bury St. Edmunds; and there was reason to believe that it had once graced the windows of the venerable Abbey whose ruins are still so attractive and so beautiful. Mr. Watling informs me that other portions of painted windows were then in the hands of private persons residing at Bury: amongst which he especially mentions a head of St. Edmund, a head of Dan Lydgate, and a fragment representing two nude figures, which had evidently formed part of a picture of the Last Judgment. The greater part of the glass, my informant adds, found its way, after the dissolution of the religious house, to the church of Herringfleet, near Lowestoft, whose windows are reported to be still glowing with the brilliant spoils of the Abbey. Fortunately enough Mr. Watling traced the figure of Master John Schorn, and for nearly twenty years the tracing lay unobserved amongst his papers. The communications, however, which I was permitted to make to the *Journal* on the subject of Master Schorn (*Journal*, xxiii, pp. 256-68, and pp. 370-78), brought to his recollection the quaint figure with its strange appurtenance, the boot; and searching amongst his treasures, he brought to light his original tracing, and most obligingly communicated his discovery to me. The tracing was exhibited at an evening meeting of the Association, and will be found described in the *Proceedings* in the present volume of the *Journal* (pp. 260-61). I had fondly hoped that it might have been possible to discover the present possessor of this very curious relie,







and that the actual glass itself might have been exhibited to the associates. Mr. Watling has, however, not succeeded in discovering its present "local habitation", although he has once more visited Bury St. Edmunds, and has searched diligently, though fruitlessly, for its possessor. It is not unlikely that the publication of this short notice, accompanied by a reproduction of Mr. Watling's tracing, may lead to a discovery of the long-lost figure.

There is little to be added to the description of the effigy as it stands recorded in the *Proceedings* above referred to. The account there given was drawn up when I had seen a plain, uncoloured tracing only, upon which the colours were indicated in words. I have now a carefully finished drawing before me, and by its aid I am enabled to correct one or two inaccuracies which found their way into the former description. The figure is about thirteen inches in height. He wears a cassock, white shaded with pink; over which is a full sleeved gown, also of white, with the collar, sleeves, and hem embroidered with gold; a circular brooch or morse, adorned with a cruciform ornament, fastens the hood; the head is bare, and the tonsured portion very large. The fiend, which has almost entirely escaped from the boot, is in the form of a winged dragon coloured yellow, its horns green, its wings shaded with the latter colour. In the Cawston figure the fiend looks sufficiently fierce; but in this Bury effigy the climax of ferocity is reached: the wings are extended, the tongue forked, the horns and ears erect, the fangs formidable. The saint seems terrified at the work which he has to do; and well he may, with so venomous and vicious looking an opponent. It is only necessary to add that Master Schorn bears in his left hand an open book, which is peculiar to the present figure; in his right he carries the long boot, from which apparently the fiend is escaping; and that his feet, cased in sharply pointed shoes, rest upon a tiled floor.

I have made many researches in various directions with the view of discovering some additional particulars which may throw light on the history, actual or legendary, of the North Marston worthy, but hitherto without success. I now venture to appeal to those for whom the subject may have any special interest, to aid me in my endeavours to discover whether the image of Master Schorn at Marston was really

sent to London; and if so, when and where it was destroyed.

On the 17th of September, 1537, Dr. John Stokesley, Bishop of London, and one of the commissioners for pulling down superstitious pictures, writes (to Sir Richard Rich?), "and thys wek folowing I will send vppe Mr. Johan Schorn, and so as many as I fynde." (*Letters relating to the Suppression of Monasteries*, edited by T. Wright, Esq., F.S.A., for the Camden Society, Letter cix.) A few days before, writing from Oxford, "*ultimo Augusti 1537*", he had described the image particularly: "At Merston Mr. Johan Schorn stondith blessing a bote, whereunto they do say he conveyed the devill." (*Ibid.*, Letter xcv.) The injunctions given by authority of Henry VIII to the clergy of the realm in 1536 were plain enough: "To the intent that all superstition and hypocrisy, crept into divers men's hearts, may vanish away, they shall not set forth or extol any images, relics, or miracles, for any superstition or lucre." And again, a little later (September, 1538), Cromwell issues a yet more stringent order: "Item, that such feigned miracles as ye know in any of your cures to be so abused with pilgrimages or offerings of anything made thereunto, ye shall, for avoiding of that most detestable offence of idolatry, forthwith take down." (*Works of Abp. Cranmer*, Parker Soc., ii, p. 372, n.) Nor were these injunctions inoperative. Any history of the times will tell us how faithfully these orders were performed. Mr. Froude supplies some very interesting details of the destruction of the miraculous figures of Ddferfel Gadern, an ancient Welsh saint, of the holy rood at Dovercourt, of our Lady of Cardigan, of the rood of Boxley, and of other famous images. (*History of England*, iii, pp. 287-304.) A few years later and the work was complete. Thomas Sampson writes to Peter Martyr, 6 January, 1560,—“the altars, indeed, are removed, and images also, throughout the kingdom.” (*Zurich Letters*, i, 63). And Fulke also says, in “1562, which was the fifth year of her Majesty’s reign (God be thanked), there was no need to pluck down images out of churches, which were plucked down in the first and second years of her reign.” (Fulke’s *Defence*, i, 182, Parker Soc.)

Not in vain had the prelates of the Reformation period laboured to uproot the images. “I think ye have heard”, says Latimer, “of St. Blesis’ heart, which is at Malverne;

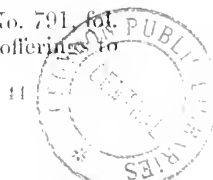
and of St. Algar's bones, how long they deluded the people, I am afraid to the loss of many souls."<sup>1</sup> (*Sermon before Convocation.*) Bishop Jewel, too, had toiled in the same cause: "The dead images", says he, "have been forced to sweat, to laugh, and to shift themselves from place to place." (*Works*, ii, p. 665.) Archbishop Grindal, in his *Injunctions to the Laity* (§ vii), issued in 1571, orders that all "fat (*i. e.* solid) images, and all other relics and monuments of superstition and idolatry, be utterly defaced, broken, and destroyed": and similarly also he speaks with the same object in his *Articles to be inquired within the Province of Canterbury* (1576, § 6).

Even the world-renowned shrine of our Lady of Walsingham, the resort of countless pilgrims both from our own land and from foreign countries, fell beneath the sweeping tide of the Reformation; yet perhaps no image in England had been visited by persons of so great distinction. "King Henry III paid his devotions to it in his twenty-sixth year, *anno* 1248; Edward I visited it in his ninth and twenty-fifth years, Edward II in his ninth year, Edward III in his thirty-fifth year; John de Montfort, Duke of Bretaigne, came over to visit it in 35 Edward III; David Bruce, King of Scotland, in the thirty-eighth of that king; Henry VI went there in 1455; Henry VII ordered an image of silver-gilt to be set up before it in his will; and Henry VIII and his first Queen made more than one visit to it. Sir Henry Spelman says that when he was a youth, the tradition was that Henry VIII had walked barefoot from the town of Barsham to the Chapel of Our Lady, and presented her with a necklace of great value."<sup>2</sup> And yet this famous image, immortalised by Erasmus, in his *Colloquy* (accessible to English readers in Mr. John Gough Nichols' charming volume), visited by so many kings, was torn from its shrine, taken from Walsingham to Chelsea, and there burnt, 30 Henry VIII.

There can then, I think, be little doubt that the Bishop of London's intention was carried out, and that the "botyd

<sup>1</sup> S. Blesis is S. Blaise. S. Algar, says the editor of Latimer's works, "probably Algar, the father of Fremond, the latter being a Mercian saint in great odour."

<sup>2</sup> Dugdale's *Monasticon*, vi, p. 71. The Harleian MS. No. 791, fol. 27, contains some articles of inquiry chiefly concerning the offerings to this image.



ymage" was duly sent up to London and destroyed. But when, and where? I can find no information in the Record Office; but it is not unlikely that more experienced searchers might be more fortunate. Nor have I gathered any new facts from the *Calendars of State Papers* at present issued; though, here again, the field is so large that I cannot think it exhausted. It would certainly be of interest to discover any contemporary document which might record the fact of the public destruction of the image. It may, for aught we know, have been exhibited at Paul's Cross.

In a paper recently printed in the *Records of Buckinghamshire*, I have examined with some little minuteness the claims that have been advanced with regard to the existence of a shrine of Master Schorn at Canterbury. I had touched upon the question in our *Journal* (xxiii, p. 265); but in the paper just referred to it is handled at greater length. No doubt remains upon my mind as to the matter under discussion: for the conclusion seems to me quite clear that there never was such a shrine at Canterbury at all, and that the only supposed evidence in its favour is a mis-read and misunderstood passage in John Heywood's "Play of the Four P's." I may be permitted to add that my paper in the *Records of Buckinghamshire* is illustrated by no less than five plates, in which are represented the rood screen paintings at Cawston, Gateley, and Suffield, all in the county of Norfolk; the rood screen painting believed to have been formerly in one of the fine churches at Sudbury, in Suffolk; and a series of five Pilgrim's signs, discovered in the mud of the Thames.

As every reference to Master Schorn, in the literature of the history of the Reformation, tends to throw fresh light upon the subject of this memoir, it may be well to reprint the following passages from John Foxe's *Acts and Monuments*. The quotations are taken from Seeley's edition, published under the name of *The Church Historians of England: Reformation Series*. In his "account of the Persecutions in the Diocese of Lincoln, from the Registers of Bishop Longland" 1518-1521, he says:—

"Isabel Gardiner and John Gardiner were forced by their oath to detect Thomas Rave of Great Marlow, for speaking against pilgrimages in the company of John and Elizabeth Gardiner, as he was going to our Lady of Lincoln for his penance enjoined by Bishop Smith; also the same time as he met certain coming from St. (*sic*) John Shorne,

for saying they were fools, and calling it idolatry; also in the same viage, when he saw a certain chapel in decay and ruin, he said, 'Lo, yonder is a fair milk-house down.' Item, when he came to Lincoln he misbehaved himself in the chapel at mass time, excusing himself afterward that he did it of necessity. Item, the same time, speaking against the Sacrament of the altar he saith that Christ sitteth in heaven, at the right hand of the Father Almighty; and brought forth this parable, saying that Christ our Lord said these words when He went from His disciples and ascended to heaven, that once He was in sinners' hands, and would come there no more. Also that when the said Rave came to Wycombe, there to do his penance, he bound his faggott with a silken lace. Also being demanded of Dr. London, whether he had done his penance in coming to our Lady of Lincoln? he answered that Bishop Smith had released him to come to our Lady of Missenden for six years; and three years he came, but whether he came any more, because he did not there register his name, therefore he said he could not prove it." (*Acts and Mon.*, iv, 232.)

In the margin of this passage, against the names of Isabel and John Gardiner, stands the word "accusers"; and against that of Thomas Rave the following words are placed: "Vicar of Wycombe". Wycombe seems to have had other disbelievers in pilgrimages besides its vicar; for, but two pages further on (vol. iv, p. 234), one Christopher, a tinker, of Wycombe, is reported to have said, "That there was never so misgoverned a people: and that they bare themselves so bold upon pardons and pilgrimages, that they cared not whatsoever they did."

In the same diocese of Lincoln, under the date 1530, one Thomas Harding, "an aged father, dwelling at Chesham, in Buckinghamshire, burned A.D. 1532," was first abjured by William Smith, Bishop of Lincoln, A.D. 1506,

"With divers others who the same time, for speaking against idolatry and snperstition, were taken and compelled, some to bear faggots, some were burned in the cheeks with hot irons, some condemned to perpetual prison, some thrust into monasteries and spoiled clean of all their goods, some compelled to make pilgrimage to the great block, otherwise called our Lady of Lincoln; some to Walsingham, some to St. Romuld of Buckingham, some to the rood of Wendover, some to St. (*sic*) John Shorne", etc. (*Acts and Mon.*, iv, 580.)

One Robert Testwood, a Windsor man, burnt in 1543, seems also to have lifted up his voice against Master Schorn. For, in recounting "The Third Cause of Robert Testwood's Trouble," Foxe says:—

"Upon a Relic Sunday (as they named it), when every minister, after their old custom, should have borne a relic in his hand about a procession, one was brought to Testwood; which relic (as they said) was a

rochet of Bishop Becket's. And as the sexton would have put the rochet in Testwood's hands, he pushed it from him saying, if he did give it to him he would make sport withal; and so the rochet was given to another. Then came the verger down from the high altar with S. George's dagger in his hand, demanding who lacked a relie. 'Marry,' quoth Testwood, 'give it to Master Hake,' who stood next him, 'for he is a pretty man of his hands,' and so the dagger was given unto him. Now Testwood perceiving the dagger in Master Hake's hand, and being merrily disposed (as he was a merry-conceited man), stepped forth out of his place to Dr. Clifton, standing directly before him in the midst of the choir, with a glorious golden cope upon his back, having the pix in his hand, and said, 'Sir, Master Hake hath S. George's dagger. Now if he had his horse, and S. Martin's cloak, and Master John Shorn's boots, with King Harry's spurs and his hat, he might ride when he would;' and so stepped into his place again. Whereat the other changed colour, and wist not what to say." (*Acts and Mon.*, v, p. 463.)

The extract is long, but the story is so quaint and characteristic, that it will hardly bear abbreviation, although the passage has already been referred to in my first paper on Master Schorn.

I need not here reproduce the quaint verse from "*A Book Entitled the Fantasie of Idolatrie*," reprinted in Foxe, vol. v, pp. 404-9, but I may here introduce the comment of the editor of this new edition, see vol. iv, p. 748. "It seems probable that there was a boot of one John, who had been, perhaps, a priest of Shorne, in Kent (see Nares' *Glossary, in vocem*), preserved as a relie, which was supposed to cure the ague. His shrine was evidently very famous, and is often alluded to in the old writers." A reference to that great treasury, the index to *Notes and Queries*, might have directed the editor to more accurate information.

That accomplished antiquary, Mr. William J. Thoms, F.S.A., prints in *Notes and Queries* (First Series, vol. ii, p. 388) a passage from the *Reliquie Antique* (vol. ii, p. 115), taken from an indenture for roofing S. George's Chapel, at Windsor, dated 5 June, 21 Henry VII, 1506: where it is covenanted—"That the creastes, corses, beastes, above on the outsides of Maister John Shorne's chappell, bee done and wrought according to the other creastes, and comprised within the said bargayne."

I insert this passage in the hope that it may fall under the notice of some antiquarian having access to the archives of the Chapel of S. George at Windsor; where, I cannot but think, that many curious notices of Schorn's shrine



might still be discovered. See Lipscomb, *Bucks*, i, p. 339, 346. I shall rejoice if this recapitulation of much that is already well-known matter, may revive some interest in the history of one whose shrine possessed a more than local reputation.

It is suggested by Nares, in his *Glossary*, that our hero may have had some connexion with the village of Shorne in Kent. In commenting upon the name, "SHORNE, M. JOHN", he says: "Of his history or of his shrine I have not been fortunate enough to learn anything more: but, from his being called 'Sir', we may conjecture that he had been a priest of Shorne in Kent". I have not found any evidence confirmatory of this suggestion; but I am indebted to Nares for the reference to the following very curious passage in Gerard Leigh's *The Accedence of Armorie*, "imprinted in London, in Fleet strete within temple barre, at the signe of the Hand and Starre, by Richard Tottell, 1591." Towards the close of his preface the author is describing a class of men who, he says, "are neyther gentle vngentle, or vngentle gentile, but verie stubble cures, and be neither doers, sufferers, or well speakers of honours tokens". He goes on to give a more particular account of one of these men, as if to say *cæ uno disce omnes*,—

"As of late one of them was called to worshippe in a citie within the province of Middlesex, vnto whom the Herehaught came, and him saluted with ioy of his new office, requesting of him to see his cote, who called vnto him hys mayde, commaunding her to fetch his cote: which beeing brought, was of cloth garded with a burgunian garde of bare veluet, well bawdefied on the halfe placard, and squalisted in the fore-quarters. Lo, quoth the man to the Herehaught, here it is; if ye will buy it, ye shall haue time of payment, as first to pay halfe in hand, and the rest by and by. And with much boste he sayde, he ware not the same since he came last from Sir John Schorne. The Herehaught being somewhat mooved, saide, I neither asked you for this cote, shepe cote, or hogges cote, but my meaning was to haue scene your cote of armes. Armes, quoth he, I wold haue good legs, for mine armes are indifferent. This man was a horseman, but not of the lightest sort, or such as are called light horsemen. For (saith the Herehaught) such haue feece, and cannot go; legges they hanc, but they cannot stande; let them be like such as despise all gentlemen, and evermore be infected with the gowte."

I have searched somewhat carefully the copious indices to Nichols' *Collectanea Topographica et Genealogica*, and have met with the name of John Schorne in one instance only. A certain "Joh'e de Schornes" appears as one of the witnesses

to a document dated 1339, and printed among memorials of the family of Cobham in Kent (*Collectanea*, vii, p. 320). I cannot, however, in any way connect this witness with the Marston worthy.

In Joseph Pote's *History and Antiquities of Windsor Castle* (4to, Eton, 1749) I find the following passage, which I have not yet printed, though it has been cited more or less fully by others who have written upon this interesting subject :

“ The College [at Windsor] lost at least a thousand marks *per annum*, upon the Reformation of religion, in the profit made by S. Anthony's Pigs, which the appropriation of the Hospital of S. Anthony, London, had brought to it ; and no less than £500 *per annum*, the offerings of Sir John Schorn's shrine at Northmaston [*sic*] in Buckinghamshire ; a very devout man, of great veneration with the people, and some time rector there. The advowson of this church was appropriate to the dean and canons by the prior and convent of Dunstable, the license of King Edward IV being obtained for that purpose, the 15th of November, anno regni sui 19, in exchange for the advowson of the church of Wedenbeck, Bedfordshire.”

In the same volume mention is made of the particular chapel to which the shrine of Master John Schorn was removed : “ At the east end of this south isle is Lincoln Chapel, so called from the noble family of Clinton, Earls of Lincoln, buried therein ” (p. 66). Dr. Lipscomb, in his *History of Bucks* (i, p. 346), informs us that to this chapel Richard Beauchamp, Bishop of Salisbury and Dean of Windsor, removed the shrine, having in 1478 obtained license from Pope Sixtus V to transfer it from North Marston. For this statement reference is given in a note to the *Archives of the Dean and Chapter of Windsor*. There is some inaccuracy here. If Haydn's *Dictionary of Dates* may be cited as conclusive evidence, we shall find that Sixtus V did not ascend the papal throne till 1585, long after the image had been destroyed. Sixtus IV, however, was elected Pope in 1471, and from him we must suppose the license was obtained. Even the *Gentleman's Magazine* fails to add much to our store of information. The principal, and indeed the only large contribution upon the subject, will be found in vol. xc, Part II, pp. 490, 580. Nor have the fruitful indices of the Additional MSS. and Lansdowne MSS. added any facts not already known.

By the kindness of the Rev. H. O. Coxe, Bodleian Librarian, I am able to enrich this communication by adding to it the

very curious notice of North Marston to be found amongst the MSS. of Browne Willis. Dr. Lipscombe and others have quoted from this manuscript account; but I am not aware that it has ever been printed *in extenso*. As the record is that of an eye-witness, its interest is very great; and any account of Sir John Shorn would manifestly be incomplete without it. I do not hesitate, therefore, to print the following extract *verbatim*, as I have received it. It will be found in the fourth volume of Browne Willis's MSS.:

“NORTH MARSTON.

“The Church here dedicated to St. Mary, the feast follows the Assumption; it consists of a Body and two small Isles & a curious neat Chancell, on the North side of which is a Vestry & Room over it, where is an ordinary Library: at the West end is a square Tower which had Pinnacles at each corner, as were the Chancell Walls & Battlements till blown down by the great Wind; in the Tower hang five ordinary modern Bells, tho’ on the 2nd this old Fashion Rhyme, Sonoro Sono meo Sono Deo.

“The whole Fabrick is leaded; the Leasee to the Colledge of Windsor presents to this small living, or rather finds a Curate to Officiate at a certain Salary.

“The Chancel is Esteemed a Beautifull building, twas supposed to arise to that Elegancy by the Offerings made at the Shrine of one Sr John Shorn (so called from his Tonsure as I imagine) formerly parson of this Town, of whom are several Traditions; viz. That he conjured the Devil into a boot & bless’d a Well here, which they tell you had this Inscription on the Wall of it:

Sr John Shorn Gentleman born conjured the Devil into a boot.

“Here were undoubtedly several Ceremonies practised on Acc<sup>t</sup> of this Gentleman, & the Populousness of this Town is certainly owing to his Miracles, for the Houses are most of them large & built in the Fashion of Inns for Reception of Guests; & the antient Deeds mention them as such by their respective signs, and are still so written in Deeds of Conveyance, in Court Baron &c.

“Here was also standing within in memory of Persons of d<sup>r</sup> rapid Ages, a post affixed in a quinquievium upon Oving hill, which had severall hands pointing severall Ways, whereof one to North Marston which had this writt under it: This leads to Sr John Shorn; which was lately broken.

“In the east Window of the Chancell was the Picture in Glass of Sr John Shorn with a Boot under his Arm into which he was squeezing a Puppet representing the Devil.

“*Dominus Johannes de Schorne* Occurrs R<sup>e</sup> about 1290.”

This brief notice, short as it is, appears to me to be full of interest; the details are very curious. Especially worthy of remark is the sentence which describes the figure in the east window, as it appears to have represented our hero in

an attitude different from that in which he is found in any picture now known to us. He is squeezing the "Puppet" into the boot.

It is impossible to forget the conventional representations of S. John the Evangelist bearing a chalice from which a serpent is escaping. Now and then this serpent takes quaint and fiendish forms, as, for example, in a full-length figure of S. John by Hans Hemling (Mrs. Jameson's *Sacred and Legendary Art* (1848, vol. i, p. 130, fig. 56), in which the serpent becomes a kind of winged lizard. Although at Sudbury the imprisoned figure takes human form, at Cawston and at Suffield Sir John Schorn holds a winged dragon; and I confess that I have sometimes wondered whether it is possible that the chalice may ever have been so badly drawn as to be mistaken for a boot; and the legend of Master Schorn invented to fit the picture. But I forbear; though it must be admitted that the transition from S. John to Sir John is not very great; and the tonsure, as I see Browne Willis hints, would have suggested the epithet of Schorn or Shorn. The legend is too curious to be thus roughly handled; indeed, I must ask forgiveness of my readers, if any have had the patience to read to the end of this paper, for so heterodox a suggestion.

## NOTES ON SOME SHIELDS OF ARMS AT DUNBAR CASTLE.

BY HENRY C. PIDGEON, ESQ.

DURING the summer of 1868, I, in company with my friend Mr. Hugo Reid, visited the ruins of the Castle of Dunbar, and made a hasty sketch of the principal feature of the ruin, a mass of wall having (over a doorway which, it is said, formed the entrance to the state apartments) what must originally have been a splendid example of mediæval sculpture. Time and exposure to the storms from the German Ocean, which sweep with great force over this part of the coast, had nearly obliterated the architectural features of the design; but three shields of arms, which filled the lower panels, had sustained less damage. The armorial bearings were visible, and of them I now exhibit a careful sketch.

The centre shield bore a lion rampant within a bordure of roses, for Dunbar. On the shield to the left, as seen by the spectator, were the three legs for the Isle of Man; on that to the right, a saltire and chief, for the lordship of Annandale. It was not easy, in the very decayed state of the sculpture, to conjecture the meaning of the mass of objects represented above the central shield. A hint has been obtained from a valuable contemporary source, the seal of the tenth Earl of Dunbar and March, appended to the Act of Succession to the Scottish throne in 1371, which shows over the shield, which is charged, as in the carving, with the lion and bordure of roses, the arms of the Earl, this crest: on a helmet a horse's head bridled, issuing from a coronet of three points; supporters, two lions sejant coué gardant, with two trees and foliage in the background. A comparison of this seal with the carving leads me to infer that the sculptor, having regard to the exigencies of his space, had treated the helmet, crest, supporters, and background of foliage, in the manner which had been adopted by the engraver of the seal. Above the crest were the remains of an enriched canopy.

Picturesquely placed on the edge of the cliff overhanging the modern entrance to the harbour, this mass of wall, with a smaller fragment in a line with it, formed conspicuous objects in all the views of the Castle. I have used the word "formed", for on Thursday, Oct. 21, 1869, after a very severe storm, the larger mass fell; and of the sculpture described, the only unbroken portion is the shield with the arms of Man. Having recorded the destruction of this once beautiful sculpture, it may not be uninteresting briefly to endeavour to trace when and by whom it was erected.

Cospatrik, Earl of Northumberland, having had some disagreement with the Conqueror, went to Scotland, and having received from Malcolm Canmore lands about Dunbar and its neighbourhood, founded the family which took its name from the place as Earls of Dunbar. Their pedigree may be found in Surtees' *Durham*; but we may pass on to Patrick, the 11th Earl, who married Agnes Randolph, daughter of Bruce's nephew, Randolph Earl of Moray. Agnes (known in history as "Black Agnes of Dunbar") was notable for her spirited defence of Dunbar Castle against the Earl of Salisbury in 1337-38. Her brother was killed at the battle of

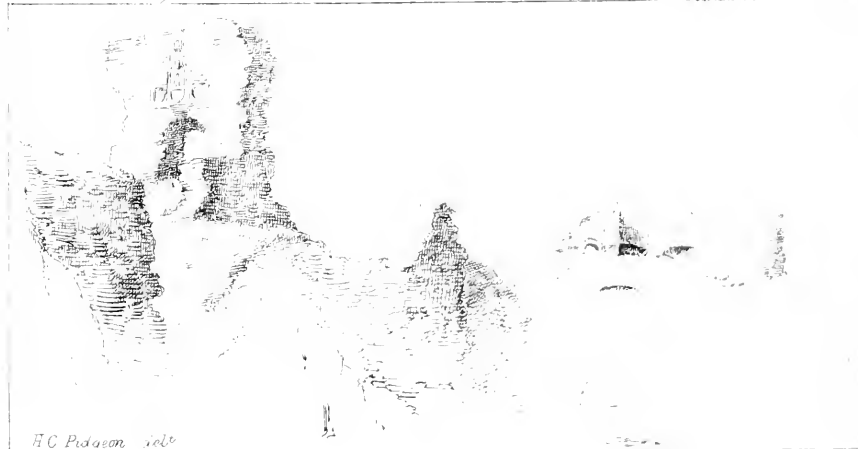
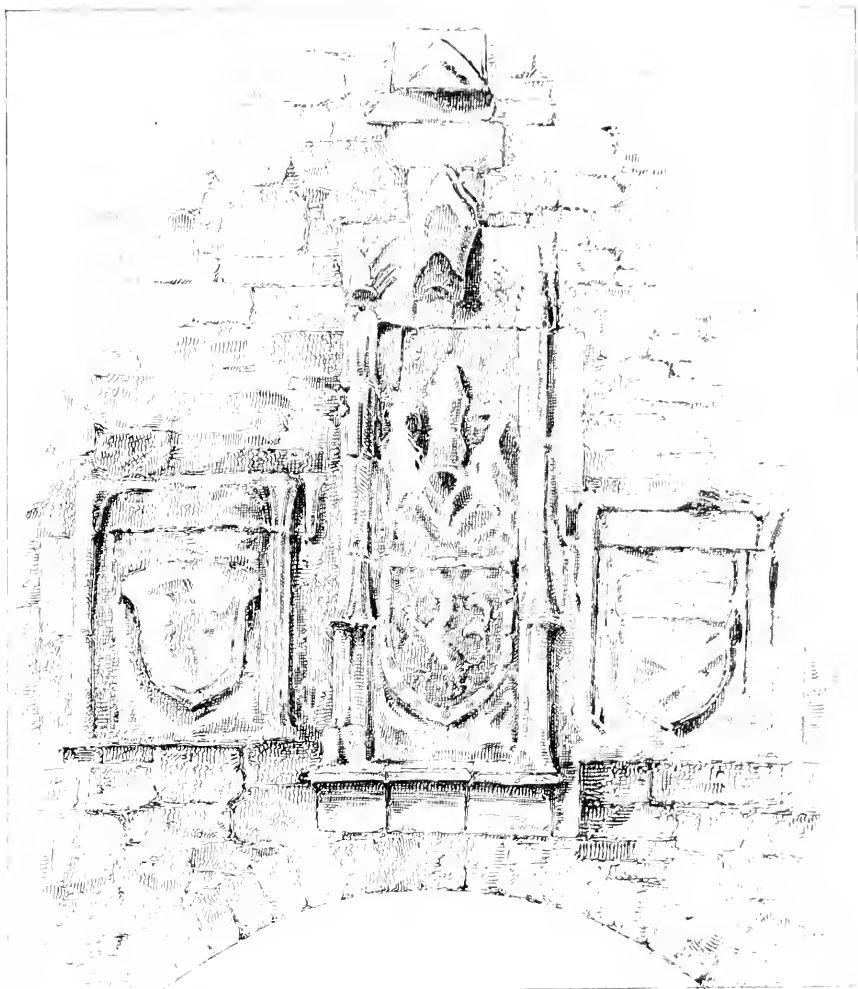
Durham in 1346; and Agnes being his heir, her husband assumed the title of Moray, and obtained the Isle of Man, the lordship of Annandale, etc.

Earl Patrick died in 1369, when his eldest son, George, became tenth Earl of Dunbar and March, and took the Isle of Man and the lordship of Annandale as his portion of the Moray property: his younger brother taking the earldom of Moray, with the bulk of the Moray estates in the north country. This George figures both in English and Scottish history. His daughter had been betrothed to the Duke of Rothsay: but on the Duke marrying Margery Douglas, in 1400, Dunbar, discontented, offered his allegiance to Henry IV, who gave him lands in England, and took him into great favour. In the letter addressed by Dunbar to the King not only does the Earl offer his allegiance, but claims near kindred: "And, excellent prince, syn that I clayme to be of kyn till yhow, and it peraventour nocht knowen on yhour parte, I schew it to your Lordship be this my lettre, that gif Dame Alice the Bewmont was yhour grandedame, Dame Marjory Comyne, hyr full sister, was my grandle dame on the tother syde, sa that I am bot of the fierde degre of kyn till yhow, the quhilk in ald tyme was called neir." (Cott. MS., Vesp. F. vii.) The Earl was soon actively employed in Henry's service. United with the Percies, he assisted in defeating the Scotch at Homildon in 1402, and afterwards aided the King in crushing the Percies at Shrewsbury. In 1409 he made peace with the Regent Albany, and returned to Scotland.

On the Earl's leaving Scotland, his Castle of Dunbar had been taken possession of by the Scots; but it and the greater part of his possessions were restored to him, but not the lordship of Annandale, which was settled on the Earl of Douglas, who, it is important to notice, quartered Annandale on his shield. In 1420 he died, aged eighty-two; and in 1435 the family was stripped of titles and possessions by James I.

We come now to the question, which of these earls erected this part of the Castle, and put up these arms?

Earl Patrick, it has been shown, was possessed of Man and Annandale in right of his wife; but would he have set up these arms without adding the Moray coat, to which he was equally entitled? Is it not more probable that his son, the first and only one who held these possessions *in his own right*, was the person of whom we are in search?







Even if we could attribute them to Patrick, the father, the period of their erection then becomes a very narrow one. They could not have been assumed before 1346, when Patrick's right (*jure uxoris*) began; but it is much more likely that they were not erected till after the accession of the tenth Earl in 1369; and they certainly would not have been made to adorn the Castle after 1400, when the only possessor of the right to erect them left his castle in the hands of the Scots, and on regaining possession had no longer the right to the shield of Annandale, which had been taken from him.

Among the few authors who have noticed these arms is Sir Walter Scott, who in *The Provincial Antiquities* assigns them to the third Duke of Albany, son of James II. In one part of his essay Sir Walter states that these are "the arms of Man, Dunbar, and Annandale, quartered with those of Scotland, as on the Trinity Church of Edinburgh" (vol. ii, p. 147); and further on he says that the gateway was probably built by the Duke, "as it bears his armorial insignia in which his native coat of Stewart is quartered with the feudal bearings of Annandale, March, and Man" (p. 154). Sir Walter thus gives two accounts. The one corresponds with a coat existing on the Trinity Church in Edinburgh, where it is true the arms are so quartered. In the other it is the Stewart arms, a fess chequy, which is said to be similarly introduced. I cannot reconcile either of these statements with the facts of the case. My friend Mr. Reed has in vain searched the Castle, and made minute inquiries for any other shields. The oldest inhabitants of Dunbar are ignorant of any but those which I have noticed. Grose engraves and Pennant describes them such as they were until October last, when another was added to the unfortunately very numerous instances where want of a little timely repair, in this case urged on the authorities of Dunbar, might have prevented the destruction of a monument of national and historical interest.

## ON THE SOURCE AND NOMENCLATURE OF THE RIVER THAMES.

BY GEORGE R. WRIGHT, F.S.A., HON. CURATOR  
AND LIBRARIAN.

THE source of our noble river, as we so often call it, seems lost in doubt and difficulty; and, like the sources of other great rivers, the Nile especially, has given rise to much dispute as to where it really has its beginning. The inquiry, however, has not produced hitherto so great a controversy as the so-called "Nile discoveries", perhaps because we have not the same difficulties to overcome in the investigation, in the shape of Mountains of the Moon, the Lake Albert Nyanza; or a group of ardent travellers urged on by an enterprising Society whose President urges first the claim of Beke and then that of Speke for the honour of the discovery, while the world at large are waiting impatiently for further communications as to this *verata questio* from Livingstone and Baker, whose energy and perseverance in the pursuit of such interesting knowledge cannot fail to commend itself to all who admire the courage and endurance of such brave men.

The difficulties of the present inquiry, although not so great, as has just been observed, as those surrounding the source of the Nile, are still numerous enough to puzzle the investigator, and may cause him to pause before he fully commits himself to the precise spring, out of the very many different ones from which our river has been said to flow. I will endeavour, then, to give a short and running commentary on the subject of this paper, and endeavour to substantiate my belief that "Father Thames", from the best authorities I have been able to consult, and from the personal observations I have made, takes his rise not many miles from Cirencester, close by the well-known Roman road called the "Foss-Way"; although, to my mind, not exactly at the spot where most writers have, following one another without examining the question for themselves (a custom too frequently

indulged in by historians and topographers), been in the habit of placing the source of the river.

Although, during my investigation of this subject, I have been told of several possible sources of the Thames (the Seven Springs at Cheltenham putting in the principal claim for that honour), I have but little reason to doubt that the true and original source is to be found in a large district, marshy in winter, although dry enough in a hot summer, situated almost north of the above named Foss-Way, in the parish of Kemble in this county. This ground is filled with a number of springs, and from the confluence of these, in the field called "Trewsbury Mead", the Thames really takes its rise. Trewsbury Mead is just below the high ground on which the celebrated encampment is situated, which, through the kindness of the owner of the property, Mr. W. T. Dewè, our Association has visited. In this mead bursts forth, in the wet and wintry seasons, a large volume of water similar to and as bulky as one of the London fire-mains when first opened: and this forms, without doubt, the true Thames Head, although the river as it flows along is of course fed by other springs existing on the south side of the high road, where many people still consider the river takes its rise. Rudder, in his *History of Gloucestershire*, says: "The Thames has been reputed to rise in the parish of Coats, out of a well that overflows in the winter, or in a very wet season only; but in the summer this river can be traced no higher than to some springs which rise in the parish of Kemble, a little south of the Foss road": and as far as our learned historian's observation goes, he is quite right, for in summer there does not appear any further indication of a so-called head or source, although an old culvert of stone does at present exist just under the Foss-Way, from which in wet seasons a stream flows; and this, no doubt, has been considered, and often depicted, as *the* "Thames head". But to my mind this is nothing more than the continuation of the water-course which can be plainly traced on the north side of the Roman road, coming through some fields, leaving Trewsbury Camp or Castle on the right, and the village of Torleton on the left; issuing from the same spring of water in Trewsbury Mead which I have already described as the undoubted source of our river, and therefore the commencement of all its grandeur and utility.

The Thames and Severn Canal, formed some hundred years ago, is not far from this spot, and no doubt has materially affected this and other springs in the neighbourhood. The water is raised into the canal by means of an engine which is worked like a windmill. By this contrivance several tons of water are thrown into the canal every minute, and this must tend materially to diminish the volume of water which once in this very water-course or way was found to exist.

And now, having touched upon the subject of where our river takes its rise, let me proceed to inquire how and in what manner it gets its name of Thames,—a subject fraught with deep interest to the archaeologist as well as etymologist, although it would seem, by the shower of reproaches and rebuffs I have encountered from the latter learned gentlefolk, since my paper was noticed in the daily press, that I have offended their dignity by daring to have an opinion of my own, as an antiquary, as to the origin of the name in question; but to which origin, despite the long letters of the Rev. J. Abrahall to *The Times*, and to which my answers, written at once, were denied publication in that impartial journal, and the short and intensely vain one of Professor Max Müller, in which he told the world no one knew anything of the matter save himself, I still have every reason to adhere.

The derivation of the name of our river has evidently caused more trouble to the learned than even the discovery of its source; and it has in consequence had various appellations given to it from very early times, and many reasons assigned for their origin. It has been called the Thames or Tame, the Isis, and the Ouse; the latter name apparently the most practical one, although certainly the least poetical, as it “oozes” from the marshy mead called Trewsbury in the way I have already described; and Camden, in his *Britannia* (folio, 1789), thus refers to the latter name in connexion with the county in which it rises, although I by no means agree with him in the fanciful idea to which he has given expression: “Leaving Corinium, the river Corin six miles off unites itself with the Isis. This river, commonly called the Ouse, to make it derive its origin in Gloucestershire” (*Glousetershire* he pronounced it, I make no doubt), rises, Camden continues to say, “from a continual

spring in the south edge of this country, near the little village of Torleton, not far from the famous Foss-Way. This is the Isis which afterwards receiving the Thame, takes the compounded name of Tamesis, chief king of British rivers, of which one may justly say that it both sows and waters Britain, as the ancients said of the Euphrates in the East." That the erudite Camden is not to be relied on here, the following extracts from the more exact though later topographer, Rudder, will show; and I think impartial critics will agree with me, that his steering is the best in the intricate passages of this part of our river's navigation. Under the head of Isis he says: "This river has generally been considered as the head of the Thames, which, according to the current opinion, had that name from the junction of the names of the two rivers Thame and Isis, as their waters also join near Dorchester in Oxfordshire." But however plausible this etymology may seem, the learned author of the additions to Camden's *Britannia* has made it appear that this river, which Camden and others have called Isis and Ouse, was anciently called Themes or Tems before it came near the Thame; and for this he produces the following authority,—“In an ancient charter granted to Abbot Aldhelm there is particular mention made of certain lands upon the east part of the river *“eujus vocabulum Temes, juxta vadum quod appellatur Summerford”*, and this ford is in Wiltshire. The same thing appears from several other charters granted to the Abbey of Malmesbury as well as that of Evesham, and from old deeds relating to Cricklade. And perhaps it may with safety be affirmed that in any charter or authentic history it does not ever occur under the name of Isis; which, indeed, is not so much as heard of but among scholars; the common people all along, from the head of it to Oxford, calling it by no other name but that of Thames. So also the Saxon *“Temerze”* (from whence our *“Tems”* immediately comes) is a plain evidence that that people never dreamt of any such conjunction. But further. All our historians who mention the incursions of Æthelwolf into Wiltshire, A.D. 905, or of Canute, A.D. 1016, tell us that they passed the Thames at Cricklade. As for the original of the word Thames, “it seems,” continues our author, “plainly to be British, because there are several rivers in several parts of England of almost the same name with it, as *Tame* in

Staffordshire, *Teme* in Herefordshire, *Tamar* in Cornwall, etc.: and a learned person of that nation (Mr. Llwyd) affirms it to be the same with their *Tâf*, which is the name of many rivers in Wales; the Romans changing the pronunciation of the *f* into *m*, as the Latin word *Demetia* is in Welsh *Dyfed*." (Camden's *Britannia*, cols. 100, 101.) Again, the Gloucestershire historian says: "Mr. Llwyd has also shown that where the Latins use an *m*, the Britons have a *v*, as *firmus*, *firv*; *terminus*, *tervin*; *Amnis*, *Aron*; *Lima*, *Lhiv*, etc.; and that the word *tav* was, according to old British orthography, written *tam*; wherefore he thinks that *Tav* or *Taff* is originally the same word with *Tame* or *Thames*, and *tamos* in *potamos* is probably no other."

Although this conclusion of the worthy topographer will by many be considered a fanciful one, I am inclined to give credence to it, not only from the fact that a Greek word like *potamos*, which we all know means a river, might naturally have been introduced, with many other Greek roots, into our language long before the conquest of our country by Cæsar (who several times speaks of the river *Thames* in his *Commentaries*),<sup>1</sup> by means of the great and well authenticated traffic which had been carried on for centuries with the early navigating people, such as the Phœnicians and Tyrians, if not with other nations dwelling further east, in tin and other mineral products of our country; but also from the further knowledge we possess, that throughout the languages of the world we find many kindred forms or roots of words very difficult, in many instances, to account for. These facts naturally lead to the belief that there must have existed a larger intercourse between the peoples of the earth, in former days, than history, as at present written, gives us any complete idea of. Thus, without going into the *verata questio* as to whether Sanskrit or an earlier lan-

<sup>1</sup> Cæsar, *De Bello Gallico*, lib. v, c. 11: "Casivellauno, cujus fines a maritimis civitatibus flumen dividit, quod appellatur Tamesis, a mari circiter millia passuum lxxx."—C. 18: "Cæsar, cognito consilio eorum, ad flumen Tamesim in fines Casivellauni exercitum duxit, quod flumen uno omnino loco pedibus, atque hoc ægre, transiri potest. Eo cum venisset, animam advertit ad alteram fluminis ripam magnas esse copias hostium instructas. Ripa autem erat acutis sudibus prefixis munita, ejusdemque generis sub aqua defixæ sudes flumine tegebantur. His rebus cognitis a captivis per fugisque Cæsar, præmisso equitatu, confestim legiones subsequi jussit. Sed ea celeritate atque eo impetu milites ierant, cum capite solo ex aqua exstarent, ut hostes impetum legionum atque equitum sustinere non possent, ripasque dimitterent ac se fugæ manderent."

guage still, the parent of all tongues, though now lost and forgotten, was the foundation of the Greek and Latin, through which we get the French, Spanish, German and English languages. I still contend that it is very probable that our English word Thames was originally derived from the Greek word ποταμος, shortened to ταμος by common use; and from the fact that πο in Greek is but an old prepositive, and therefore not needed to be introduced into a new tongue to name a certain river.

I think it may be useful, for the better development of my view as to the influence of Grecian words, before the coming of the Romans into our country, upon our language, to subjoin a short list of some out of the many common words now constantly in use with ourselves. These, without doubt, dated their introduction to our country back to those early days when intercourse was rare, and the higher civilisation of nations like ancient Greece or Rome would naturally have greater influence than ever over rude and unlettered tribes such as they came in contact with when, in the first instance, the Phœnicians and Grecians traded with us; and in the after times the Romans, perchance their descendants, conquered the much prized Albion.

GREEK.	LATIN.	FRENCH.	GERMAN.	ENGLISH.
Oinos, οἶνος	Vinos	Vin	Wein	Wine
Agro, ἀγρος	Ager	Acre	Acker	Acre, field
Gnōthi, γινωθι	(G)noseco	Connais	Kennen	Know
Duo, δύο	Duo	Deux	Zwei	Two
Eis, εἰς	Unus	Un	Ein	One
Treis, τρεῖς	Tres	Trois	Drei	Three
Hex, ἕξ	Sex	Six	Sechs	Six
Hepta, ἑπτα	Septem	Sept	Sieben	Seven
Octo, οκτο	Octo	Huit	Acht	Eight
Su, σὺ	Tu	Tu	Du	Thou
Thura, θύρα	Foris	Porte	Thür	Door
Thēr, θήρ	Fera		Thier	Deer
Pōlos, πῶλος	Pullus	Poulain	Füllen	Foal
Pater, πατήρ	Pater	Père	Vater	Father
Meter, μητήρ	Mater	Mère	Mutter	Mother
Phrator, φρατωρ	Frater	Frère	Brüder	Brother
Pur, πυρ	Focus	Feu	Feuer	Fire, fire-place
Phero, φέρω	Fero		Fahren	Bear
Axon, ἄξων	Axis	Axe	Achse	Axle
Aster, ἀστήρ	Astrum	Astre	Stern	Star
Gonu, γόνυ	Genu	Genou	Knie	Knee
Discos, δίσκος	Disens	Disque	Tisch	Dish
En, ἐν	In	En	In	In
Canna, καννα	Canna	Canne		Cane
Leicho, λείχω	Lingo	Lécher	Lecken	Lick

I think, after the examples I have given of words of Greek origin being constantly used in our language, it will not be thought so very improbable that our river Thames was really taken from a Greek word; and that to the Romans, years afterwards, are we indebted for the fanciful marriage, so to speak, of the Tems to the Egyptian deity Isis; thus constituting the fuller word Tamesis, with which Cæsar and other classic writers designate our river. It is true that at this day we separate the once compound word, and speak of the rivers Thames and Isis; but as they form, after all, but one stream, from one parent source, the word Tamesis really stands for both. A far humbler origin has been assigned, however, to the name of Isis, for that part of our river flowing past Oxford's learned city, viz. that it was derived from the word Ouse,—a name which is well known belongs to other rivers, and is derived from an ancient British word, *esc* or *esca*, meaning “water.” Still I am of opinion that the Romans changed the word to Isis, and thus made the name Tamesis or Thames more classic than before.

It would be very interesting to inquire, and at some future time it might be well to pursue the subject, how it happens that in this as well as in other parts of Europe, there should exist a seeming affinity in the names of certain great and well known rivers: for instance, Tiber, Tagus, Thames, Tamar, Tame, Tyne, Tivy, Tees, Tay, and Teme, appear at all events, at first sight, to be connected in some root signifying “water”; and I make no doubt there are other rivers besides those mentioned above which may present a similar relationship. Should this be so, does it not at once surely point to the inference I have attempted to draw, that to our earliest navigators, be they who they might (of an eastern or a western origin), the foundation, at all events, of the nomenclature of some of our rivers may be assigned?

To the kindness of our Treasurer, Mr. Gordon Hills, who is ever ready with his fund of information to help the members of our Association, I am enabled to give you an evidence of the early use of the word “Tamyse” for the name of our river, in the following extract from a charter to Malmesbury Abbey, in the year 931, by Æthelstan. After setting forth certain boundaries in this part of the world, already referred to by Mr. Hills when pointing out the Hoar-Stone, the deed says: “Et sic per fossatum directe



usque in rivulum de Tamyse, directe usque le holde mille diehe versus austrum; et ab eodem versus occidentem usque le est lake brugge in litle more versus meridiem; et inde directe usque le mere diehe," etc.<sup>1</sup> This paragraph is interesting not only for pointing out the early spelling of the river, "Tamyse", but for informing us that there was a lake south-east of the Foss-Road as well as a ditch; which, I take it, more than ever confirms my view that the source of our river was not even then thought to be the present so-called Thames Head. Still there are other antiquaries who completely differ from me; and our late esteemed Secretary of the parent body of all archaeological associations, Mr. J. Yonge Akerman, is one of them; for in his account of the Anglo-Saxon remains discovered in the parish of Kemble, from which the extract I have read is taken, he says the "Hoar Stone" stands, and appears to have stood since the day on which the charter was subscribed by Æthelstan and his court, a few yards above the spring, just within the boundary wall of the Foss-Way. Again, the same writer says that when Leland took his journey from Cirencester to Malmesbury he passed this spring. In his Itinerary he tells us: "First I roode about a mile on Fosse, then I turnid on the left hand, and cam al by champagne grounde, fruteful of corne and grasse, but very little wood."

The earliest mention of the parish of Kemble, where the river rises, occurs in a cartulary contained in the Lansdowne MS. No. 417, folio, 2 B, in a charter of Cædwelha of Wessex, dated in 682, conveying "terram ex utraque parte silvæ quæ appellatur Kemele scilicet 32 cassatos"; and in another charter of Cædwelha, in the same collection (folio 3), it gives to St. Aldhelm land "ex utraque parte silvæ ejus vocabulum est Kemele, de orientali plaga termini stratarum, usque famosum amnem qui dicitur Temis et XL manentes," etc. Mr. Akerman thinks that Kemble (which means wood or grove), here called Kemele or Cemele, was included in a place called Æwilme or Ewleme in Æthelstan's before referred to charter; and argues that, as Ælwine derives its name from one of the springs which rise in this neighbourhood, that it must be the place known as Thames Head, since the

<sup>1</sup> Mr. Thos. Wright, M.A., tells me, in an interesting note on this subject, that the name of our river, in Anglo-Saxon times, was without any doubt *Temesa*. It is found in the Anglo-Saxon Chronicle over and over again, and of course represents the Latin name *Temesis*.

field in which it is situated is called "Yeoing Field",—a corruption, doubtless, of the word *æwselme* (a spring). The south aisle side of Kemble Church is still called the "Ewen aisle", and near it rises a most beautiful spring of water. Here, doubtless, he proceeds to say, were celebrated the heathen rites of the first Anglo-Saxon settlers, until the Christian priesthood consecrated the spot, when a chapel was founded, and the spring dedicated to a saint.

The ecclesiastical canons failed to overcome this deep-seated reverence for wells and fountains. Those of King Edgar were enacted in vain; and the most poetical of all the rites of heathenism continued to be observed in after ages, though veiled under another name. The custom of well-dressing is still observed: among other places in the villages of Tissington and Buxton in Derbyshire. "The origin of this custom of dressing wells", says a writer in the *Book of Days* (i, p. 597), "is by some persons supposed to be owing to a fearful drought which visited Derbyshire in 1615, and which is thus recorded in the parish registers of Youlgrave: 'There was no rayne fell upon the earth from the 25th of March till the 2nd day of May, and then there was but one shower; two more fell between then and the 4th day of August, so that the greatest part of this land were burnt upp, bothe corn and hay. An ordinary load of hay was at 2£, and little or none to be gotte for money.' The wells of Tissington were flowing during all this time, and the people for ten miles round drove their cattle to drink to them. A thanksgiving service was appointed yearly for Ascension Day. But we must refer the origin much farther back, to the ages of superstition, when the pastimes of the people were all out of doors, and when the wakes and day-time dances were on the village green instead of in the close ball-room. It is certainly a 'popish relic', perhaps a relic of pagan Rome. Fountains and wells were ever the object of their adoration. 'Where a spring rises or a river flows', says Seneca, 'there should we build altars and offer sacrifices.' They held yearly festivities in their honour, and peopled them with the elegant forms of the nymphs and presiding goddesses."

The observance of silence at these sources shows the deep reverence with which they were regarded. When St. Willibrord invaded the sanctuary of the God Fossete, in Friesland, he broke the spell by baptising a convert at the fountain

dedicated to that divinity, at which no one was allowed to draw water except in silence. (*Acta Sanctorum*, tom. iii, c. x, p. 566.) The same sentiment was observed by the Romans, as may be seen in the inscription given by Guvina de la Vincelle: "Nymphis loci. Bibe, lave, tace." (*Arts et Mœurs des Anciens*, planche 74.)

Before concluding these rough and hasty notes, which have been mostly written in the intervals left me during a very busy and hard working, yet withal most pleasant week, I will reproduce an extract from a poem published on the "Marriage of the Thames and Isis", by Camden in his *Britannia*, and attributed to him by his editor, the late Mr. Nicholls. Of this poem (originally published in Latin) there exist several translations; but I shall read Camden's own as being most likely to convey the real meaning of the writer, although Rudder rightly says of him, "that he has taken greater license in describing the source of the river than can be allowed the topographer; for any one who shall survey the place called Thames Head will find that the picture is not a very striking likeness of nature." I will not trouble my hearers with the quaint Latin, which is like that we often see on tombstones and other places, written to order during the last century, when it was the fashion to write, as now to *speak*, in what the late Mr. Edward Irving called the "Unknown Tongues", but proceed at once with the English version of the extract, which commences thus in Latin:

"Lanigeros qua lata greges Cotswoldia nascit  
Crescit et in colles facilis visura Dobunis  
Hand procul a fossa longa spelunca recessus."

"Where spacious Coteswold feeds her fleecy care,  
Rising in gentle hills, and from mid air  
O'er the Dobuni looks, a cavern lies  
Siding the Foss; the broken tops that rise  
By the hill's margin the recess disguise.

\* \* \* \*

Here rise in streams of common brotherhood  
Nile, Ganges, and the Amazonian flood,  
Ister with double name, and neighbour Rhine;  
While interwoven with their streams does shine  
Britain, whom Phrixus' golden spoils adorn;  
Victorious over Gaul, and crown'd with corn.  
Lord of the waters, on a wavey throne,  
In river majesty, revered, alone,  
Here Isis sits; here, lavish from his urn,  
His azure arms the bounteous waters turn.



# CHURCHWARDENS' ACCOUNTS FOR THE PARISH OF ST. MATTHEW, FRIDAY STREET, IN THE CITY OF LONDON, FROM 1547 TO 1603.

BY THE REV. W. SPARROW SIMPSON, M.A., F.S.A.,  
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THE parish of St. Matthew, Friday-street, lies wholly on the south side of Cheapside, whilst the parish of St. Peter Cheap, with which it has been united since the time of the Great Fire, lies almost entirely on the north of that great thoroughfare. I have been permitted to lay before the readers of the *Journal* a full notice of the early churchwardens' accounts of the latter parish (*Journal*, xxiv, pp. 248-68), and I now propose to print a similar notice of the ancient accounts of the former. We are particularly fortunate in the case of St. Peter's parish, as the accounts extend back to an unusually early period, 1392. Those of St. Matthew's, however, though commencing at a much later date, will be found to be little inferior in interest to the accounts of St. Peter's.

A few words will describe sufficiently the volume in which these accounts are found. It is a small folio, measuring some twelve inches in height by eight inches and a half in width. Its leaves are of paper. The handwritings are as various as can well be conceived; from the careful engrossing of the practised scribe, down to the veriest scrawl of some illiterate person to whom penmanship was an art of no small labour. Occasionally a skilled hand was employed, in which case a fee of two shillings is paid, as in 1547-8, "Paid for makying and engrossing of this accompt ijs.", where the charge relates to four pages very carefully written; but more generally the accounts are kept by the senior churchwarden for the time being. The earlier accounts are kept from Christmas to Christmas, "ffrom the ffeaste of the byrthe of owre lorde god in the yere of owre lorde 1548 unto the ffeaste of the byrthe of o' lorde god in the [*sic*] of o' lorde god 1549"; but in the year 1606, and afterwards, they are kept from Easter to Easter. At this date the page is headed with the sacred name "EMANUELL", as a century earlier the St. Peter's accounts were headed with the holy name "JESUS". At the foot of each year's account stand the signatures of the audi-

tors or churchwardens, and sometimes of as many as twenty parishioners in vestry assembled, headed by the rector. Of the signatures of former rectors the following may claim special notice :

1572-73. Per me, Johanne' Presse rector' *ibidem*.

1613. Henrie Mason, Rector.

1614. Ita est Ludovicus Bayly Rector [who in 1614-16 signs as Lewes Bayly].

1617. Fra' James.

1622. Henry Burton Rector [signs till July, 1636].

1638-9. Joseph Browne Rector.

John Presse, rector from 1567-1612, was a married priest ; more fortunate than his predecessor, Robert Richardson, who was deprived of his benefice by Queen Mary for this very offence, that he had taken to himself a wife. Ludovicus Bayly was consecrated Bishop of Bangor 8 December, 1616. Henry Burton was the most notorious of our rectors : for it was he who, with William Prynne and John Bastwick, was censured in the Star Chamber on the 14th June, 1637, and condemned to lose his ears, to stand in the pillory in the Palace Yard at Westminster, to pay a fine of £5,000 to the king, and to be imprisoned for life, for a sermon in which he had charged the prelates with introducing innovations into divine service.

Of the laymen signing these accounts, I shall select only one for special notice, Sir Hugh Middleton, churchwarden in 1598-99, the projector of the New River. His signature is found from 1598-1617. Malcolm,<sup>1</sup> in a notice of Sir Hugh, says, "tradition adds that Sir Walter Raleigh and he often smoaked tobacco together at the door of the latter." So much confusion hangs over the Middleton pedigree that I subjoin a few notes relative to the family, which may possibly be acceptable to the genealogist. They are all taken from a volume of Registers belonging to the parish of St. Matthew, containing entries ranging over the period included between the years 1538 and 1812:

Sons of John Medylton baptised :—1557, Anthony ; 1559, Thomas ; 1560, Foweke ;<sup>2</sup> 1562, John ; 1563, Leonar.<sup>3</sup>

Children of Hugh [once spelte Hewge] Mydelton baptised :—1598, Thomas ; 1600, Elizabeth ; 1601, Hewghe ; 1603, William ; 1604, Jane ;

<sup>1</sup> *Londinium Redivivum*, 4to, London, 1807, iv, 490.

<sup>2</sup> Wrongly printed by Malcolm as "Foweke."

<sup>3</sup> Wrongly called by Malcolm a *daughter*. The Register expressly says *son*.

1605, James; 1607, Henry; 1608, Elizabeth; 1610, Anne; 1611, John; 1612, Hester; 1616, Robert.

Marriages:—1594, April 25, John Middleton and Christian Norton; 1720, July 21, Adolphus Middleton and Margaret Allen.

Burials:—1561, John; 1569, John; 1571, Margaret; 1596, Anne; 1598, Eliza; 1600, Thomas; 1605, Elizabeth.

“1631, X<sup>br</sup> 10, S<sup>r</sup> Hugh Middleton, Knight.”

Malcolm certainly does not clear up the difficulties of the pedigree by such statements as this, which I find at vol. iv, p. 491: he tells us that Sir Hugh mentions in his will only three sons as then living,—William, who died without issue; Henry, baptised at St. Matthew's in 1607; and Simon, of whom he says that he was created a baronet, 8 Dec. 1681, and that he died in 1680! For these facts he appeals to the *Gentleman's Magazine* (vol. lxii, p. 291); but this very volume (see pp. 422, 590, 897) corrects some of the errors of the statement quoted by him as an authority.

As in my former paper, so now, I have arranged the more interesting entries into groups, following the subjoined order: I. Entries relating to the church fabric; II. Payments to priests and church officials; III. Font; IV. Pews; V. Rood-loft; VI. Pulpit; VII. Organs; VIII. Bells; IX. Church furniture, ornaments, and vestments; X. Inventories; XI. Floral decorations; XII. Religious rites; XIII. Easter sepulchre; XIV. Washing of church linen; XV. Foundlings; XVI. Books; XVII. Price of goods and labour; XVIII. Fees; XIX. Property belonging to the parish; XX. Gifts; XXI. License for eating flesh; XXII. Weapons; XXIII. Miscellaneous entries.

Under the ninth heading will be seen many entries which would naturally have found their place under other subdivisions; but I was anxious to present, so far as possible, one connected series of entries which should show the changes effected in the church during the ebb and flow of the great wave of the Reformation in the reigns of Henry VIII, Edward VI, Mary, and Elizabeth; and in order to make the picture as complete as possible, I have retained under this head nearly all the details which indicate the removal, the renovation, and the entire destruction, of the rood-loft, altars, images, and vestments, as the sceptre passed from Edward to Mary, and from Mary to Elizabeth.

I. The entries relating to the fabric of the church are comparatively few, and need but little explanation. Still that the parish should let a portion of its vestry to a private

individual is certainly a noteworthy fact; and the erection of a chamber over the church gate may well be rescued from oblivion.

1564-65. Extensive repairs to the steeple.

1568-69. Item for mending of the church wall towards the p'sons house iijs. ij*l*.

1576. Itt was agreyd by a vestre holldan the 30 day of Desembre 1576 that Robertt Eldre shuld hane the in'er partt of vestre ffrom yeaere to yeaere paynge ther floer xij*s*. iiij*l*. A yeaere. p'vyded all-ways yf the parryshe haue need of ytt ffor nesyary vse of the parryshe to gene hym a quarters warnyng f'r he to departt. ber-ryng all maner of reparryshons ffre so longe as the sayd Robertt Elder hath the occupaytyon thereof.

1577. Item it was agreed by a vestrie boukden the ixth of februari in a'no 1577 that Thomas Wade citizen & Ironmonger London shuld bylde over the church gate of saint Mathues frydaye stret opening estward & that he shall dame vp no lyghtes or windoes belonging to the church at the date herof, but only one lytill winde being over the side dore of the quier & to paye yearly vs. rent to the vse of the church beginige at christemas next after the date abow wryghten & he the said thomas wade to hane a lease of the said vpper porche for xxj yeaeres...

1578-79. Inprimis paide for pavyng the church alley beinge lxij yarges and the church yeaere xvij yarges. S'mm' lxxx yarges at ij*l*. ob. the yarde, xv*s*. viij*l*.

1581-82. P'd for mending the seat at y<sup>e</sup> churche alley gate xx*l*.

II. Payments to priests and church officials.—Malcolm (*Londinium Redivivum*, iv, 487) gives the following details in relation to St. Matthew's, citing as his authority Tunstall's *Valor*, 14 Hen. VIII:

Mr. Walter Merwent,<sup>1</sup> Rector, benefice 8*l*.; goods 10*l*.; fined 4*l*. 10*s*.  
Sir John Coole, Curate, salary 8*l*.; goods 6*l*. 13*s*. 4*l*.; fined 1*l*. 8*s*.

S. Peters

Mr. William Bullen,<sup>2</sup> rector, benefice 36*l*.; goods *non hab.*; fined 9*l*.  
Chuntries, S. Matthew

John Martyn gave, to find a priest, lands & tenements, per annum 10*l*.

I introduce this extract because it relates to an earlier period than that included in my present paper, and because it may throw some little light upon other entries now for the first time printed. What follows is from our own account books:

1547-8. P'd to Sir Henry Coldwell pryst for a quarter wags due at or lady day within the tyme of this accompt xxxiijs. iiij*l*.

P'd to the Kyng for the tenthe of the seidl s'vice xiijs.

P'd for a quyttance therof iiij*l*.

P'd to clerks vpon Seynt Mathews day xij*l*.

<sup>1</sup> Admitted rector of St. Matthew, Friday-street, 16 Sept. 1518.

<sup>2</sup> Admitted rector of St. Peter Cheap, 23 June, 1516.

- P'd to the Sexton for his yeris wags xvjs.  
 P'd to the Clerke for his wags for one yere more than was receyved of the parishe *vs. iiij*l**.
1622. The names of the Howseholders in the P'ishe. There are 49 names—against which sums varying from xvi*l* to viij*l* are set—making in all £6:14wh' ye Clarks wags.
- 1549-50. Paid to Mr. Russell for a synging man at Ester to sett the quier in order. Sm' iijs.
- Paid to S'r John Smyth for his years wags S'm xxvjs. viij*l*.  
 Paid to the Clerkes wyff for a yeres wags vjs. vij*l*.
- 1550-51. It'm receyvd of the howsholders of this p'ysse for the p'sones dewte for one qua'ter vj*l*. viijs. x*l*.  
 It'm receyvd for iiij Sundays for the communio' xij*l*.  
 Payd to the p'son for his dewte for one q'ter endythe at Chrystmas iiij*l*. xs.
- Payd to the Curat for the p'sons dewte dewe at Chrystmas ls.  
 It'm the goodwyff pease owythe for a whole yere for the clerkes wags ijs.
- It'm more she owythe for the p'son dewtey for one qr'tor ijs. x*l*. ob.
- 1552-3. It'm payd to the person for his dewte for a whole yeare xvij*l*.  
 It'm payd to the curatt for a whole yeares wages x*l*.
- 1553-54. It'm R' for the p'sons tythes of the hole p'rysh xxvj*l*. xjs. ix*l*.  
 It'm R' for wyffes and servants offryng at Easter xxxijs.  
 It'm R' for offryngs at Ester xvjs. v*l*.
- 1557-58. Inprymis payd Mr. p'sone for hys yeares rente xvij*l*.  
 P'd to Sure Dewke for his yerys wags x*l*.  
 P'd to Rechard the Clarke for his wags x*l*.
- 1558-59. Payd ffor a preste ffor iij wykes sarvysse vijs.
- 1560-61. Pa'd ffor iij q' wages vnto Rycherd our Clarke xlvs.  
 P'd ffor one q'r wags vnto Peter our Clarke xxs.
- P'd to v syngyng men one Sant Mathewes daye for sarvnyng in ye Churche and for boroyng of song bouckes iijs.
- 1566-67. R' ffor the Clerks wages for one whole yeare endinge at X'pmas 1567 vi*l*. ijs. iiij*l*.
- 1583-84. Payede out ffor repayringe of Mr. Presses [the Rector] howse as by a bill of charges apeareth vi*l*. ixs. vij*l*.
- 1586-87. It'm paid to Mr. Presse [the Rector] for a benewolence graunted to hym at a vestery howldone the Sondag before Candelmas day ye som' vi*l*.
- 1590-91. Inprimis p'd to Mr. Jhon Prese p'son as yt was agreed at a vestry the 14 of february 1590 the some of vi*l*.  
 [Similar entries in several other years.]
- 1595-96. It'm payd vnto Mr. Presse in money by the conceit of a vestere in consideration of his arrerages to the Deane of Westminster the some of xxs.<sup>1</sup>

III. The Font.—These entries include the charges made by the water-bearer for bringing water for the font, and for the repair of the font according to Dr. Stanhope's order. I suppose that this was Edward Stanhope, LL.D., who was afterwards knighted, and was collated to the prebend of Cantlers,

<sup>1</sup> St. Matthew's rectory continued in the gift of the abbot and convent of Westminster till 32 Henry VIII.



in St. Paul's Cathedral, 31 May, 1591. He was chancellor to the Bishop of London, and vicar-general to the Archbishop of Canterbury. (Dugdale's *History of St. Paul's Cathedral*, edit. Sir H. Ellis, p. 259.)

1548-9. It'm payd for watter for the fownt *id.*

Paid to Woodkoke the plumer for setting in the Stople of the ffonte xvij*l.*

Paid to Sewell for the Stople and flomel of Brasse to the same ijs.

1549-50. Paid for water for the ffonte for one yere Sm' *vid.*

1550-51. P'd to the water bearer for water viij*l.*

1556-57. Payd flor wattar flor the ffontt at Whyt sonteye *id.*

1572-73. Item recevid for the fovnte viijs.

1573-74. I'm paid for the great stone for the funte xs.

I'm paid for a stone to the maso' and making it xs.

I'm paid for whiting the funt *vid.*

I'm paid for a locke & a boulte for the funt xl.

I'm paid for a row of wainscote to the funte ijs.

1589-90. It'm p'd for mendinge the leades over the windowe in the quyar & sawdedring the same part of the leedes & for the leade-dinge & sawderinge the funte w'th the washer of brase there vnto belonginge & for wood for fflyar too heate the same xiijs. vj*l.*

It'm paid vnto the massen for makeinge the funte iijs. 0*l.*

It'm paide for paintinge of the funte vs. 0*l.*

1590-91. P'd to the Regester for sertefyinge the funte mendinge according to Doctor Stanhopes order ijs. viij*l.*

iv. Pews.—Much curious information may be gathered by those who will take the trouble to read the following entries. The appropriation of pews to private individuals; the fitting up and providing of mats for these pews at the cost of the parish; the separation of the sexes in church, as shown by the mention of the sixteen women's pews; the numbering of the pews, indicating possibly a more minute allotment of seats; the setting up of "vij beestes" upon the pews, which "beestes" I supposed to have been the lion and unicorn till I remembered that the unicorn was introduced as a supporter of the royal arms by James I: these and other details are not without interest to the ecclesiologist.

1570. M'm that uppon fryday beinge twelfte even the 5 of Jaunarye 1570 hyt was agreyde that the xvi woomens pews shoulde be nombrede as hyt ys nowe sett vppon them by these men whose names are seen vnder wrytten.

Then follow twelve signatures.

1548-9. It'm payd for payng before Mr. Aldermans pue vs. viij*l.*

It'm payd for a hundryd of payng tylls for the same ijs. viij*l.*

Paid for xij y'ds of Sey at xiiij*l.* the y'rd for Mr. Dobbes pew xiijs. *id.*

- Paid for ix Benches to Knylle vpon in the pewes to the Joyner xijs.  
 Paid for a forme for the table ijs.  
 Paid for ix matts to lay in pewes ijs.  
 Paid for ij Benches to lay the Clerks Books vppon in the quier ijs.  
 1549-50. Paid to the joyner for making and me'ding of Mr. Dobbes  
 pew and his wyffe iiij*li*. xs. viij*d*.  
 Paid to the joyner for Mr. Dobbes maydenes pewe. S'm xxs.  
 Paid for xiiij y'ds of Saye for Mr. Dobbes pewe at xiiij*d* the y'd  
 xiijs. j*d*.  
 Paid more for xij peeces of Rybaynge ffor his pewe S'm vs.  
 Paid more for vj*li*. of flox for the same S'm ijs.  
 Paid for v'm of nailes for his pewe vijs.  
 Paid for the workmanship of his pewe vs.  
 1550-51. Paid for the bowrdyg of the goodma' mabes wyves pewe &  
 the goodma' madeallfes wyffes pewe ijs. iiij*d*.  
 1556-57. Payd for nayllys too mend the sselyng off the chereche &  
 sarten pewys that ware brokyn x*d*.  
 Paid a carpentar for a days labar to mend the pewys & the sell yng  
 in the chereche xij*d*.  
 1562-63. Paide for mendinge a pewe in the qwier vj*d*.  
 1567-68. Item paid for ij matts for the pewe wherein Mr. Parson saithe  
 service the xth daie of November 1568 vj*d*.  
 1569-70. Item paid for payuntinge numbers uppon pewes vj*d*.  
 1572-73. [Extensive alterations in the pews this year.]  
 It' payd for the evttyng of the vij beastes for to stand one the new  
 pewes ix*s*.  
 It' payd for v dossen of pynes to hange capes on xix*d*.  
 1584-85. P'd for mendinge certeyn womens pewes ijs.  
 1586-87. It'm for a hynge to one of ye womens pews iiij*d*.  
 Item for glewinge of the Anticks broken of from Mr. Wads pewe  
 & others at Mr. Clarkes funerall by poore people assembled iiij*d*.  
 1588-89. P'd the 4 day of Dessemb' 1589 for the neve setts in the  
 quier ij*li*. 0ix*s*. 00*d*.  
 1593-94. P'd the carpenter for cutting the pue xij*d*.

v. Rood-Loft.—The most important entries relating to this subject will be found under section ix.

- 1547-8. P'd to the goodman Child for the refressyng of the Kyngs  
 armys standing in the rode lofte ijs.  
 1548-9. Paid to the Brykleyer for making vp the Dore where the  
 Rode lofte stode and mending of serten other placs in the quier  
 S'm vjs. viij*d*.  
 Paid for cutting downe that that the Rod lofte stode vpon ijs.  
 1549-50. It'm receivyd of Gregory Nychollas for the Rood lofte S'm xxs.

vi. Pulpit.—The church appears to have had more than one pulpit, if the phrase, "the lytell pvlpit", may be understood to distinguish between a larger and a smaller. It is possible, however, that the term may indicate only a lectern.

- 1559-60. P'd to the iiner for ye borde and crest over the quere doer &  
 me'dyng the pewys and makyn the pulpyt and for newe  
 woreke xxiijs.

P'd for pantfynge and wryttinge ye crest over ye quere dore  
xiijs. iiij*l*.

P'd to the pantter for wryttinge ij tabells r ye pulpyt xxx*l*.

1569-70. Item paide for mendinge the paveament that was sunken and  
broke before the litle pulpit and for vj newe stones xvij*l*.

1570-71. It'm paide for an ower glasse for the p'ishe iiij*l*.

1571-72. It'm payd to ij prechaers that sholde have served at the  
churche iijs iiij*l* a peece vjs viij*l*.

1572-73. It' payd for mendynge of the pvlpit and a newe doore & a  
ladder to the same ijs vj*l*.

It' payd for mendynge of the lyttell pvlpit vs.

It' payd for the earthouse for the dext of the pvlpit xij*l*.

It' paid for the tvmynge of the pyllers ijs. vj*l*.

1579-80. P'd for a nowere glasse ij*l*.

1583-84. Paid to the joyner flor makinge the pulpitt iiij*l*. xvs.

Paid to the carpenter for a planek and for makinge the way to the  
pulpitt viijs. iiij*l*.

Paid to the Smyth for Iron Work about the pulpitt vjs.

1584-85. P'd for a candelstyeck for the pulpytt viijs.

P'd for an owar glasse xij*l*.

1597-98. Paid for mending the nether pullpitt dore v*l*.

1599-1600. To Mr. Campton whoe preached forenoone & afternoone  
in o'r church xs.

ffor towe paire of hinges for the lower pulpit & for settinge them  
on and for mendinge the cover of ye fonte the some of xvj*l*.

The parish possesses "a Book to enter all the names, &c., of the ministers which are strangers, and preach in the Church of S. Matthew, Fryday Street, London, 1730", in which the first entry is "Edw. Yardley, B.D., licensed by University of Cambridge."

VII. Organs.—The notices are comparatively scanty. I do not find Father Howe's name amongst those of early organ-builders in the index to Hopkins and Rimbault's *History of the Organ*; it is not unlikely that he may have been in holy orders. The term, "a payre of organes", is so well explained in the book just named (pp. 40, 41), that it will be sufficient to refer to this careful examination of the several interpretations that had been suggested. The conclusion arrived at is, that "a pair of organs meant simply an organ with more pipes than one": that is, I suppose, with more *stops* than one.

1547-8. Paid to the organ maker for his fee for one yere xij*l*.

1552-3. It'm paid to ye goldman howe for mendynge of the orgaynes  
iijs. iiij*l*.

It'm p'd to the organyne mender for his fees xx*l*.

1556-57. Payd to john how Org'ymaker for hys hole yerys fee ffor  
kepyng the organys in tewyn xij*l*.

1556-58. P'd more to john how for mendynge the organ pypes viij*l*.

1567-68. Item paid to flather how for tuninge the organnes one whole yeare laste paste xij*d*.

1572-73. It'm recevid for a payre of organes iiij*l*.

It'm payd to the Goodman clarke for helping to sell the organes ijs. vj*d*.

VIII. Bells.—I am not a very ardent campanologist; but I suppose that the mention of the “saints’ bell”, and the prices paid for some of the bell-furniture, may be worth print and paper :

1555-56. Paid for a baldryke for a bell S'm iiij*d*.

1556-57. Payd ffor oyle for the bells ij*d*.

Payd ffor mendynge the teyrd bell in that she was loose in the stoke vs.

Payd ffor a new rope ffor the ffore bell ijs viij*d*.

Payd ffor too new roppys ffor the bells ijs. viij*d*.

Payd ffor mendynge the bawdryke ffor the grett bell iiij*d*.

1557-58. P'd for a lyttell bell to hange yn the steple ij*d*. [*sic*]

P'd to Mr. Chapman for a bell rope ijs. viij*d*.

1560-61. P'd ffor a whele for the santese bell vs.

P'd vnto Wylles for helping about ye whele iiij*d*.

1563-64. Payd to the carpenttar and the fowendar for hangyng the belles in the stepell xiijs.

1564-65. Item paide for a Baldricke for the sauntes bell viij*d*.

1566-67. Paide for hanginge of the rapper of one of the bells. Somme of xvj*d*.

1567-68. Item for mendinge the clapper of one of the bells and for a longe white brush to swepe the Churehe v*d*.

1568-69. Item for castinge of one of the bels in the church and for newe metall put into the same Bell ij*l*. vjs. vj*d*.

1569-70. Item paid to a smithe for mendinge the yrons belonginge to the Saints bell vj*d*.

1578-79. P'd for tyles to mende the church whare the saints bell dide hange viij*d*.

[This page is headed “more layde outt abowt the Chauncell.”]

1588-89. P'd for a roppe for the Sanss bell 60. 60. xv*d*.

IX. Church furniture, ornaments, and vestments.—I have treated this part of my subject at considerable length, for which its intrinsic interest will be the best excuse. The history of this little parish supplies in miniature the history of the Reformation. I think I may venture to say that it will repay perusal.

1547-8. Receyved of the rentar of the Goldsmynes for the pascall vs.

Receyued for a hundred weight of latyn candelsticks lampe and other latyn of the churehe sold within the tyme of this aecompt xvijjs. viij*d*.

Receyued for half a hunderd & xxiiij pound of old Iron of the churehe sold w'tin the seid tyme iijs. ij*d*.

Receyued of Mr. Mounslor for a sepulker sold w'tin the tyme of this aecompt ij*l*. ijs. iiij*d*.

Receyved of Mr. Alderman Dobbis for old tabernacles and a table  
whiche stode on Seynt Dunstons alter and for other old trasshe  
in the rode loft sold within the tyme of thys accompt *iiij s. vj d.*

Receyved of Mr. Beeche for ij curtyns whiche hong about the  
sepulker sold within the tyme of this accompt *ix s.*

1548-9. It'm resseynd for a chalys p'sell gelte waying xv oz. qt' at  
*vs. viij d.* the oz *iiij li. vjs. vj d.* (*sic*)

1549-50. It'm receyvd of Mr. Dobbes Alderman for a vestment the  
xxviij day of Aprill S'm *xxs.*

It'm receyvd ij chalyeys all gilt wainge *iiij<sup>xx</sup> vij oz* at *vjs.* the oz  
Some *xx li. ijs.*

It'm receyvd of John King for a clothe that hanged before the  
high alter *xij s. iiij d.*

It'm receyvd of Will'm Kyreh'm for a table that was vpon the  
high alt'r *ij s. iiij d.*

1549-50. Paid for the mending of the key of the vestry *ij d.*

Paid for the Com'unyon table *ijs.*

Paid for a matt to lay before the high alter *xx d.*

Paid for a hamper to put the churche platt in *x d.*

Paid for paynting the Com'unyon table *ij s. viij d.*

Paid for the cutting of the Communion table shorter and narroer  
*xij d.*

Paid ij Lode of Rubbishe Caringe that was at the high alter *xij d.*

Paid for ij q'trs of linnen clothe to lape the Communion cupe in  
*ix d.*

Payd for the p'ishe a Communion Coope all gilt weing xlv oz q'  
at *vij s. vj d.* the oz *xix li. vs. viij d.* (*sic*)

Paid for making and hemyng the cloth for the Communion Coope  
*iiij d.*

Paid for taking downe the awltor and heving of the pilleres *vij s.*

Paid for ij table clothes for the Communion table *xij s. iiij d.*

Paid fer hemyng & markyng of the ij clothes *vij d.*

Paid for a Casse for the Communyo' Coope *vs.*

Paid for a ffram for the Com'unyon table *vij s.*

1553-54. It'm p'd for fowting of the table when yt was made an altar  
*vj d.*

It'm p'd for ffechyng home of the auter stone ye viij daye of  
Janyu' *xij d.*

1553-54. P'd for a lode of bryke for ye aut' *iiij s.*

P'd for ij lods of lyme *ijs.*

P'd for a lode of sande *x d.*

P'd to ij workemen to macke the avter *ijs.*

P'd to ij laborars ffor a days worke *xvj d.*

P'd for a syngell quarter to laye in ye aut' *ij d.*

P'd for ij crewatts of pewter *xvij d.*

P'd for a vestment of Redd sylke *vij s.*

P'd for a Chalys of Syluar p'sell gelte waying ix oz. di. *iiij d.* at  
*vs. viij d.*—*liij s. ij d.*

P'd for ij yards di here clothe for ye aut' *xvij d.*

P'd for garnyssshyng of an awbe and a newe amys wythe a  
corpys case *ix s.*

P'd for a cresetore of pewter *ij s. iiij d.*

P'd to Syr Ryehard to s've us at Ester *xxs.*



- P'd to pryste that s'vyd us frome Ester tyll Mydsom' ls.  
 P'd to Ryehard gylman owre Clarke from Crystemas tyll Mydsom' xxxiijs. iiij*l*.  
 P'd for a staffe to bere the Crosse one xvij*l*.  
 P'd for ye payntyng of ye clothe that hangythe before the avter xx*l*.  
 P'd for syngyng brede j*l*.  
 P'd for taynter hoks to hange ye aut' clothe ob.  
 P'd for a wytte vestment vs.  
 1553-54. P'd to a joyn' for makyng of a Jebytt to hange upe the pyxe iv*l*.<sup>1</sup>  
 P'd for a powle for the same ij*l*.  
 P'd for a Crosse of Cop' and gylte xiijs. iiij*l*.  
 P'd for a prosseseyn booke vs.  
 P'd for a quarter povnde tap' v*l*.  
 P'd for taketts of waxe to lyght to mas iiij*l*.  
 P'd for a pyxe of pewter ijs.  
 P'd for iiij quarters of holande for ffrenge to hange the pyxe ijs. vj*l*.  
 P'd for a Corpys Clothe xvij*l*.  
 P'd to Syr James for Crystening of Mr. Mabe hys chylde iiij*l*.  
 P'd more to hym for Crystening of Mr. Clenyngs chylde iiij*l*.  
 It'm p'd for iiij tapers the xij daye of maye viij*l*.  
 P'd for a tap' of halfe a pownde v*l*.  
 P'd for iiij bawdryks for the bells ijs iiij*l*.  
 P'd for syngyng brede ye v of App'ell v*l*.  
 P'd to the Symnar for oyle & Cryme [*i. e.* Chrism] viij*l*.  
 P'd for water for the vante [fonte] j*l*.  
 P'd to a plastorar to stryke owt ye screpter xij*l*.  
 P'd to a laborar for a days worke viij*l*.  
 P'd for ij lyme saks iiij*l*.  
 P'd for vj ells & halfe of brysell at xiiij*l*. the ell vijs.  
 P'd for making of yt in' ij surplyses xvj*l*.  
 P'd for the byschypys artykells vj*l*.  
 P'd the xvij daye of App'ell for ij<sup>di</sup> iii tapers x*l*.  
 P'd for ij Candellstyks ijs. vj*l*.  
 P'd for a hawt passe for the alter x*l*.  
 P'd for haly water potte of pewter iijs vj*l*.  
 P'd for a sprynkell to the same ij*l*.  
 P'd for a baskett for the haly brede ij*l*.  
 P'd to the pryste for myhelmas quarter ls.  
 P'd to the goodeman Howe for the mendyng of the orgyns & yt he schall have no more ijs.  
 P'd for syngyng bred j*l*.  
 P'd for candells for to lyght ye Church in the mornyng whane ye Kynge came to powlls j*l*.  
 P'd for taketts of waxe ij*l*.  
 P'd to the Sextyne for his hole yeres waygys xxs.  
 P'd to the pryste for Crystmas quarter ls.  
 P'd to Mr. Russell for makyng of the Cannape over the Sakement iijs.  
 P'd for ij tapers the xij day of Nove'byr x*l*.  
 P'd for a povnde of talowe Candells ij*l*. ob.  
 P'd for taketts of waxe for Crystemas daye j*l*.

<sup>1</sup> In the margin is a hand pointing out this entry, and the word "Rota" to explain "Jebytt."

P'd for a mas booke vjs. viij*l*.

P'd for the stependare for yt yt we had none xx*l*.

P'd for the stependare of the old pryste xx*l*.

1553-54. P'd for ij gallons of mamseye and iij gallons of Redd wyne  
wyche was for a hole yere vjs.

P'd for weschyng a surplys an awbe and an avter clothe xij*l*.

It' sold the ynglysch bookes & the Table w't y<sup>e</sup> Kynges armes of  
the Church whan the Acomite afore wrytten was brought in by  
grygorye nycolas & genen in to the handes of Mr. Russell for  
xxxiijs. x*l*.

1554-55. R'd for a lytle bell wayenge ij<sup>e</sup> xlviij li. at xxxiijs. iiij*l*. the C  
the s'm is iiij*l*. vj*l*.

R'd more for the clappar of the bell xij*l*.

Paid for waxe all the yere and the sepulkar and judas candelles  
xxiijs. vij*l*.

Paid for a clothe payntyng at y<sup>e</sup> hie alter and for canvas to the  
same and naylls xxiijs. iiij*l*.

Paid for a sensar of coppar vjs. viij*l*.

Paid for ffrancynssens all the year iiij*l*.

Paid for a crose staffe xvj*l*.

Paid for a crose clothe of sarsnet iijs.

Paid for a cope of silke w't lyons xijs.

Paid for a cope of crymson velvet iiij*l*. vjs. vj*l*.

Paid for a vestment to the same of crymsone velvett, s'm iiij*l*. ijs.

Paid for ij awltar clothes for lent payntede vjs. viij*l*.

1555-6. Paid for bread wyne frankynceene xs.

Paid for the holly watt'r bucke w't a sprinkell xxij*l*.

Paid for iiij cheke posts for the roode lofte. Some xs.

Paid for caryage of them. S'm ix*l*.

Paid for iiij peces of timber xvjs.

Paid for cccxxxv fotte of burds xiijs. iiij*l*.

Paid for ij quarters viij*l*.

Paid ffor caryache of y<sup>e</sup> burds vj*l*.

Paid to ij sayers for one days worke xxj*l*.

Paid for iiij c ds. of vj*l*. neills xxij*l*. ob.

Paid for ccc of x*l*. neills ijs. vj*l*.

Paid to William Ruddock carpinter ffor xv days and to his s'vunt  
for xv days xxvijs. vj*l*.

Paid ffor iiij peces timber for y<sup>e</sup> quere dore iijs. vj*l*.

Paid to the carpinters man in rewarde vj*l*.

Paid for iiij joynts for the quire dowre ijs. viij*l*.

Paid for neills for the same ioints vj*l*.

Paid for staples for the quire dowre ij*l*.

Paid to a plasterye for whitting y<sup>e</sup> wall ij*l*.

Paid to the sextayne ffor his paynes xij*l*.

Paid to the wax chandler for wax y<sup>e</sup> hole yere to serue the chirche  
Some xixs. j*l*.

Paid ffor paynting of the tymbre of the roode lofte. Some vjs.

Paid for ij loode of lyme & to a breklaer ffor making one of y<sup>e</sup>  
side alters ijs. ix*l*.

Paid for an alter stone. Some xijs. vj*l*.

Paid for iiij q'rs to bere the stone and to a carpinter for his laboure  
ijs. j*l*.

- Paid ffor vij yards of Canvas at vij*l*. q<sup>r</sup> the yarde to stayne alt'r  
 clothes iijs. ij*l*. q<sup>r</sup>.  
 Paid ffor iiij yards of here clothe ijs.  
 Paid for steynyng of ye Canvas iijs. iiij*l*.  
 Paid for the mending of hey alt' stone xv*l*.  
 Paid for piketewre of ye Roode mary and john iiij*l*. vjs. v*l*.  
 Paid for making of iiij holles to tapers in the roode looft ij*l*.  
 Paid for setting vp of ye Curten Rodds vj*l*.  
 Paid for a Cannapey of geynesarete net Some xs.  
 1556-57. Payd ffor mendyng the Sensars and for skowryng the same  
 and too candellstecks vij*l*.  
 Payd for smale lyne for the vale a fore the rood iiij*l*.  
 Payd for cords for the flownt ij*l*.  
 Payd for iij ells and d of soltwyteche to hange affore the rood at vj*l*.  
 a nell xxj*l*.  
 Payd for payntyng the same clothe to the good man Wallingar  
 ijs. iiij*l*.  
 Payd for paper at estar j*l*.  
 Payd for too banar stavys & for thre lyttyll stavys that be for the  
 wale a fore the rood ijs.  
 Payd for ij yards of lazarus to make too passshyn banars xvj*l*.  
 Payd for staynyng the same banar cloth vs.  
 Payd for ffrengs and buccram xxij*l*.  
 Payd ffor setting on the same frengs & buccrame xij*l*.  
 Payd for to stavys for the passshyn banars viij*l*.  
 Payd ffor halowyng the Challys iiij*l*.  
 Payd for jx ells holland clothe to make the Cewrett a surplys off  
 at xiiij*l*. a nell Sma xs. vj*l*.  
 Payd ffor v ells of whytelothe too make a nawbe on at x a nell Sma  
 iijs. ij*l*.  
 Payd ffor the makyng of them bothe iijs.  
 Payd for a new locke ffor the fesstre dore for too new keyys & for  
 mendyng the lockes ijs. iiij*l*.  
 Payd ffor payntyng fowar lytyll stavys for the Cannape & for iiij  
 grett stawys ijs. viij*l*.  
 Payd for pawme & synggyng bred vj*l*.  
 Payd ffor mendyng the fote of the crosse xvij*l*.  
 Payd ffor flvelvett too sett a pone the new awbe vjs. viij*l*.  
 Payd ffor ssetting y<sup>t</sup> on ij*l*.  
 Payd the ssexten ffor watchyng the ssepulkar too nytyts xij*l*.  
 Payd for a pese off cord too hange the Sacarment bey ij*l*.  
 Payd for mendyng a Coope & a fessment & a nawbe ijs. iiij*l*.  
 Payd for a payar of latyn Candylstyks waying xiiij*l*. xiijs. iiij*l*.  
 Payd the wax Chawndlar ffor wax for a hole yere the S'm xvijs. vj*l*.  
 1557-58. P'd for a crosse & a staffe & payntyng y<sup>t</sup> for lante iijs.  
 P'd Rechard the Clerke a taper at candellmas j*l*.  
 P'd for ij pantyd Clothes for the Sepulere ijs.  
 P'd for a key for the quere dore iiij*l*.  
 P'd for ij laten candell styks weyng ix*l*. vjs. viij*l*.  
 P'd for a shyppe of coper & aineld & gylte iijs. iiij*l*.  
 P'd for v laten candell styks for the rode lofte xs.  
 P'd more for iij yerdys of dyeper for on avltar Clothe at xx*l*. the  
 yerde vs.



- P'd for a yerde of holland for a corpres clothe iijs.  
 P'd for hallowyng of the corpres clothe iiij*l*.  
 P'd for oyle & creame to clouye for the crysmatorie iiij*l*.  
 1558-59. R' ffor the holly water potte of lede *xd*.  
 R' ffor a banar of sylke *vjd*.  
 R' ffor iiij banars *xvd*.  
 R' ffor a grene Cannape of sylke xijs. *ijl*.  
 R' ffor ij bannars powles iiij*l*.  
 R' ffor a staffe *ijl*.  
 R' ffor a paynttyde clothe *vjd*.  
 R' ffor ij paynttyde Clothes *xijl*.  
 R' ffor brokyn bookes *xd*.  
 R' ffor a paynttyde clothe ijs. iiij*l*.  
 R' ffor paynttyde Clothes ijs.  
 R' ffor Corpors casse *ijl*.  
 R' ffor a cower of a booke *ijl*.  
 R' ffor a staffe *ijl*.  
 R' ffor a Cower of a booke *xd*.  
 R' ffor a Crosse of Coppor ijs. *vjd*.  
 R' ffor a Challys the whyche wasse sowlde to to'mas meddeavfle weyng ix ownssys & d at iijs. *xjd*. the ownsse *xlvs*. viij*l*.  
 R' ffor Brokyn brasse weyng ij lb at *ijl*. ob the lb Som' *xs*. *xd*.  
 Payd for makynge of the Clothe on the Commynyon taball *ijl*.  
 Payd for makyn of a Dessecke on the povllpytt ijs. iiij*l*.  
 Payd unto mr. garttar in parte payement of oure Commynyon Coppe weyng *xl* ownssys at *vjs*. the onse viij*li*.  
 Payd more vnto Mr. garttar ffor the sayde Coope *vli*. xiijs.  
 1559-60. P'd for takyn downe the Roode loft *xijl*.  
 P'd to the brecke laer for paven and mendynge mane plassys in the Chyrche *vijs*.  
 P'd vnto a Carpenter for makynge a fforme viij*l*.  
 P'd vnto a Carpenter for a planecke for a fforme ijs.  
 P'd ffor mendynge the foote stole about ye Comynyen table *ijl*. ob.  
 1562-63. Paid for franekinsene to burn in ye church *jdl*.  
 Paid for matts for the formes about the comunion table *vjd*.  
 1563-64. It'm receyued for the rood loft clothe *vijs*.  
 Receyued for ij curntains *xviijl*.  
 Receyued for stoles and other thinges ijs.  
 1565-66. It'm p'd for makinge a surplis for the clarke *vjd*.  
 It'm p'd for a pound of silke to make for a herscloth *xvijs*. iiij*l*.  
 It'm for makinge of the fringe ijs.  
 It'm for makinge of herscloth *vs*.  
 1567-68. Item paide to marshall the smythe for towe newe keys made for ij Locks standinge on the ij Cupbords in the Queare for the surer kepinge of suche thinges as he standethe charged w'h all occupied in the churche the xxix day of julie 1568 *xijl*.  
 Item to Henrie Chambers Carpenter for xxiiij fote and a halfe of borde to mende the fflore of the losfe over the ffonutte and to mende the grates of the same losfe att *vjs*. the houndreth *xviijl*.  
 1573-74. I'm paid for ij pewter potts for the comuny'o' table *iijs*. viij*l*.  
 I'm paid for a hassocke for the parso' *ijl*.  
 1583-84. Paid for 20 bucketts at ijs. iiij*l* *xlvs*.  
 Paid ffor payntinge them ijs. *vd*.

P'd ffor a pole to hange the bucketts and caridge xvjd.

Paid to mr. Jamys for play'ing and cuttinge the pole and puttinge in of pyns to hange the buckets ijs. iiijd.

P'd to a smyth for ij iron hookes to hange on the pole for the Bucketts xijd.

1584-85. Paid for a pottell pott for the church vjs.

x. Inventories.—We are not favoured with any long and elaborate inventories like that of St. Peter Cheap, in the year 1431, printed in our *Journal* (xxiv, pp. 150-60). St. Matthew's parish seems never to have been so rich in vestments, jewels, and plate, as was St. Peter's. Certainly the following brief catalogues are but a poor substitute for the rich enumeration of the sister parish.

Resy'd into my haus

Circa 1586. Itt' iij coppes on Red and another whyt and gold coppe

It' a commvn copp in a case lett'r

It' a clothe of bodkyng.

It' ij tabyll clothes ffor the commvnon tabyll.

It' iiij sawters bokes and a com'nyon boke.

It' iiij prochesyonares.

It' a pellowe of silke.

It' v ssurples.

It' the hevydens of the goodman johnson hows ffor the hole parrys. in a box.

It' iiii hobys.<sup>1</sup>

1596-97. The Com'nyon Cuppe w'th the Cover beeing all gilte waying as it appereth w'thin syde of the fout thereof is xlv oz iij qr.

1640. The xiiiith of October 1640.

R' the day and yeare above written of Peeter Snowe in plate waying altogether 189 oz  $\frac{3}{4}$  the p'cells beeing 2 Com'nyon Cupps & Covers 2 stopes siluer and guilt one playne siluer bason more a silver Currall for a child.

## XI. Floral Decorations :

1555-56. Paid ffor palme on pallme sondaye eve iiijd.

1556-57. Payd ffor hollye at Crystemas jd.

1557-58. P'd for pallme for the cherche iiijd.

P'd for garlands opou holly thursday vjd.

P'd for garlands opou Corpus cryste day viijd.

P'd at Crystemmas for holy Ivey & Rossemarye vjd.

1560-61. P'd for holley & Ivey at crystmas jd.

1562-63. Paide for byrehe iiijd.

Paide for Hollie against cristmas ijd.

1564-65. Item p'd for Olly and Iuie iiijd.

1565-66. It'm p'd for holley & for brombes vd.

1567-68. Item for hollie and Ivie to deeke the Churche againste

Christmas 1567 lefte also unpaide bye the said Mr. Geeres viijd.

Item paide for hollie Ivie and broumes to deeke and trymme up the Church agaiuste Christemas 1568 viijd.

<sup>1</sup> That is, I suppose, awbys or albs.

## XII. Religious Rites :

1552-3. Item R' of them that receyved the com'union in the parryshe at easter xvjs. *vd.*

Item R' for xxxvijth sondayes for the communion from the fryst daye of february vnto the feast of all saynts next commyng ix<sup>s</sup>. iij*l.*

It'm p'd for Breade and wyne at easter ijs. iij*l.* ob.

It'm p'd for bred and wyne from the fryst daye of february vnto the fest of al saynts ijs. iij*l.*

Payd for breade and wyne for xv sondaies after hallans daye ijs. j*l.* ob.

XIII. The Easter Sepulchre.—Section IX will be found to contain other and more interesting notices :

1557-58. P'd for a poude of candylls watchyng candylles iij*l.*

P'd to Rechard for watchyng the sepulere ij nyghts xij*l.*

XIV. Washing the Church Linen.—On these entries a question may be founded. Did Mrs. Richardson, who was herself “y<sup>e</sup> p'sonnes wyffe”, wash the church linen *in propria persona*? It is not impossible. Her husband “dyed of very age”, 31 Oct. 1573. He had seen very troublous times, and even four shillings a year may have been an important addition to his scanty means.

1547-8. P'd for the wasshing of the churche lynnen for one hole yere vjs.

1549-50. Paid for the wasshing of vj awbes xij*l.*

1550-51. Payd to the lawnder for a wholle yeares wagis vjs. viij*l.*

1555-56. Paid for wessing of the lynen of the church xvj*l.*

1556-57. Payd ffor wasshyng & for mendyng the lynyn belongyng to the Cherche for on hole yere ijs. viij*l.*

1561-62. P'd to the parson for washing of the churche lynnen iijs.

1562-63. Paid the p'sons wyf for washinge the churche lynen iijs.

1563-64. Payd to the parson' wyffe for washyng the linnen iijs.

1564-65. Item p'd for waschyng of the lynnen to ye p'sonnes wyffe iijs.

1565-66. It'm p'd to mris. richardson for washinge iijs.

1566-67. Paide to the p'sones wyffe for washing the clothes this yeare the som' of iijs.

Similar entries in 1567-72.

1576-77. P'd for the waysing of surples iij*l.*

P'd more for wassing of 2 surplices and a table clothe *xd.*

1602-3. P'd to Mrs. Preese for washinge the surples 0*l.* 0*s.* 6*d.*

XV. Foundlings.—No less than twenty-eight foundlings were baptised in this little parish of S. Matthew's alone between 1600 and 1700. Generally the name of Matthew was given to them as a surname, though one Matthew Monday and a Matthew Peregrine received it as a Christian name. It will be observed that one of these poor little infants

was committed to the care of a water-carrier's wife. Possibly it was the sight of this man and his fellow-labourers, as they plied their daily task, and brought to the inhabitants water from the conduit in Cheapside, that led our famous parishioner, Sir Hugh Middleton, to excogitate his New River scheme.

1584-85. Paide to a woman that lookt to a childe w'ch was founde in the p'ishe w'ch hade a soare neeke iij<sup>s</sup>., to the bedells that went about to fynde out the mother vjs., for makeinge a bille to the maistear of Xp'is hospitall to r' yt into the howse iiij<sup>d</sup>. S'm ixs. iiij<sup>d</sup>.

1587-88. Item the laste of December 1588 for the kepinge of a childe w'ch was left in our parishe the some of xij<sup>s</sup>. viij<sup>d</sup>.

1594-95. P'd for the nursing of the child w'ch was taken vp the 2 of february, and layd out by the howse vs. iiij<sup>d</sup>.

P'd more to a pore woman of nursing the same for iij weekes at xx<sup>d</sup>. the week vs.

P'd to her the 3 of March for one mounth more at xx<sup>d</sup>. the wyck vjs. viij<sup>d</sup>.

P'd to a pore man that shuld have taken the same chyld into the contrye to nurshe vj<sup>d</sup>.

P'd to the matrone of Christ's church by the consent of the p'ishe to by such thyngs as the chyld did wante vjs.

P'd to a water caryars wyf for going a brod w'th the second child taken vp the 14 of Mareh xij<sup>d</sup>.

P'd the bedle for ij dayes going abrod to fynd the mother xij<sup>d</sup>.

P'd the nurse that did kepe the child for the caudles iiij<sup>d</sup>.

P'd her the 15 of Marche for one months nursing vs. iiij<sup>d</sup>. whercof allowed by the hospitall iiij<sup>s</sup>. so x<sup>d</sup>., xvj<sup>d</sup>.

P'd her to by thyngs for the child month and eyes xij<sup>d</sup>.

P'd for our byll for our ij chyl dren iv<sup>d</sup>.

P'd the water berers wyf for makyng thyngs for the child iiij<sup>d</sup>.

P'd to Mr. Duncon w'ch he layd out for the child for dyvers things xvij<sup>s</sup>. ij<sup>d</sup>.

P'd to James Collyns for going abrod to sek the mother of the child xij<sup>d</sup>.

xvi. Books.—This section would bear much annotation were not my paper already so long. I must content myself with a foot-note or two. The "paraphrasis" is, of course, the *Paraphrases of Erasmus*, of which chained copies are still to be found in some of our old churches. Many special forms of prayer will be found amongst the books enumerated, ending with a form at the coronation of James I :

1547-8. Paid for makyng of the boke whiche was delyu'ed to the com'ys-syous at Sadlers hall xij<sup>s</sup>. iiij<sup>d</sup>.

P'd for a boke called the paraphrasis vs. vj<sup>d</sup>.

And for a cheyne for the same iiij<sup>d</sup>.

Paid for a boke of the comon prayer and admystration of the sacraments and other rites and ceremonies of the churche iij*s*. viij*d*.

P'd for two sawter bokes for the churche iiij*s*.

1548-9. It'm payd for iij newe sawters bokes iij*s*. vj*d*.

It'm payd for mending of the bybell and ij claspys viij*d*.

It'm payd to the curatt for a boke of Sarmys in Inglys xvj*d*.

1549-50. Paid for setting the Bible and the Paphrases flaste iiij*d*.

Paid for iij sawter Boockes at iis. vj*d*. the pece. S'm vijs. vj*d*.

Paid for a Communion Booke for y<sup>e</sup> Churche. S'm iiij*s*. viij*d*.

Paid for a booke ffor weding and ehrystenyng. S'm vjs.

Paid to the clerke for coppieng of the old booke into the newe xs.

1552-3. It'm paide for ij bokes for the churche of sertyfyatts iiij*s*.

It'm payd for wryting of the peneyons of owr churche iiij*d*.

It'm p'd for new s'vys bokes iiij*s*.

1553-4. It'm paid for ij boks for to saye s'vys in the churche the v daye of Janyu' 1553 xvjs.

1555-56. Paid for a booke of homillers iij*s*.

1556-57. Payd for anin gnceyon<sup>1</sup> & a homly iij*d*.

1557-58. P'd for a masse boke for the hyghe altar xxs.

P'd for a boke yn terregatorys<sup>2</sup> for sere duke ij*d*.

P'd for a deske for the hye altar for the boke xij*d*.

P'd for sermon boke xxij*d*.

P'd to Jefrey fransys the somner for the artycles vj*d*.

P'd for a proclamasyon j*d*.

Pd for a prosessyon<sup>3</sup> ij*d*.

1558-59. Payd ffor a Bybell xvs.

1559-60. P'd for a salme booke w't notts<sup>4</sup> xd.

P'd for a servys booke w't omelyes<sup>5</sup> iij*s*. iiij*d*.

P'd to thomas Kendall for the p'affrays in Englyshe viijs.

1560-1. P'd ffor a paper wyth the x Comaundements xij*d*.

P'd ffor a boucke wyth a Kalender iiij*d*.

P'd ffor kanvas to lyne the Comaundements wythall vd.

P'd for a creast of waynskot ffor y<sup>e</sup> Comaundements ijs. vj*d*.

P'd ffor a songe boneke ijs. viij*d*.

P'd ffor boucke wyth salmes xd.

1561-62. Impmys payd to Thomas Peters the 24 of Janwarie a'no 1561 for a lytel Booke of Song vj*d*.

1562-63. Paid for a book set out by my L. of lo'don iij*d*.

Paid for a book of homilies ijs. vj*d*.

Paid for a book of praiers ij*d*.

1563-64. Payd to the parson for a savtar<sup>6</sup> ijs.

1564-65. Item paide for a s'uice booke viijs.

It'm for iiij bookes of praier for Malta vj*d*.

1565-66. Item p'd for to praier boeks against y<sup>e</sup> turke iiij*d*.

1567-68. Item for mendinge bindinge and newe paperinge a Boke called the paraphrases of Erasmus iij*s*.

1568-69. Item paide to the summoner for the praier booke of the plague iiij*d*.

1569-70. Item paide for a paire of claspes for the Comunion booke iiij*d*.

<sup>1</sup> An injunction.

<sup>2</sup> Interrogatories for Sir Duke, a priest.

<sup>3</sup> A processional.

<sup>4</sup> Musical notes.

<sup>5</sup> Homilies.

<sup>6</sup> Psalter.



Item paid for claspes for this booke *iiijd.*

[One clasp still remains, ornamented with engraved lines and perforated circles.]

1570-71. Item paide for the Booke of ij toumes of homelies *ijs. iiijd.*

Item paide for a Boke of Inimctions *iiijd.*

It'm p'd to the Bishopes officer for bringinge of a prayer *iiijd.*

It'm paide for ij Bookes of Artieles *vjd.*

1571-72. Item paid for a newe bybill for the Churche *xxvjs. viijd.*

1576-77. Payd ffor ij books of prayer ffor the quynes mayestey the 17 day Nove'ber *viijd. (?)*

1579-80. Paid for ij prayere bokes *vjd.*

Paid for a lytell boke made by the comm'ne counsell for orders to be in everie parrishe *ijd.*

1583-84. Paid ffor a boarde to sett the articles one *iiijd.*

1584-85. P'd for a prayer sent to our p'rysche bye my L. of London *iiijd.*

1585-86. Item for a prayer booke *vjd.*

Item for a prayer booke *iiijd.*

1589-90. It' paid for the ffive artikellys *iiijd.*

1592-93. P'd for ij prayer books set out by the byshopp *iiijd.*

1595-96. Item payd for a prayer for the ffilete *ijd.*

It'm payd for a prayer for the Erle of Essex *ijd.*

1596-97. Payd for a booke of prayer for hir magesties navy *iiijd.*

1597-98. Paid for a boueke of papper wherein was wryttine all the wedings christenings & buryalls for this year delyvered to Mr. Slackwell *iiijd.*

Paid for a booke of parchement ruled contanyng 97 leanes wher in is wrytten the mareges christen's and buryalles *xvs.*

Payd for the wrytting of the said maryges christini'gs & buryalles frome the xxx<sup>t</sup> yeare of henry the viij<sup>t</sup> of famous memorye vntill the xli<sup>t</sup> yere of ou' dread soverant ladye & Qvene Elizabeth *xxxs.*

1598-99. P'd 22 April for p'senting o'r p'elieument booke off Christenings mariags & burials to doctor Standvpp *xvj. [Stanhope.]*

P'd for a praier booke for gode succés in Ireland *ijd.*

1600-01. ffor a pap' booke for weddings buryalls & christinings *iiijd.*

1603-04. P'd for 2 prayer bookes for the Kings eronation 00. 00. 8*d.*

P'd to Collines for writinge the transcript of all weddinges christenings & burialles the 26 of May 00. 00. 4*d.*

P'd for a boocke of eom'an prayer the 7 of November 1604 00. 7*s.* 00.

P'd for a boocke of canones ecclesiasticall the 28 of Januarie 1604 00. 1*s.* 2*d.*

## XVII. Price of goods and labour :

1547-8. Paid for makyng and engrossing of this accompt *ijs.*

[four pages, carefully written.]

1549-50. Paid to the Broderer for ij daies labor praising of copes and vestments *ijs. iiijd.*

Paid half a thousand of Bryks *iiijs.*

Paid for a potle of muskedyne Sm' *xijd.*

1550-51. Paid for a quart of wyne one christmas for the minister *iiijd.*

1553-54. It'm p'd for mawnsseye for the Comunione *iiijs. vjd.*

It'm p'd for Red wyne for the Comunione *xxjd.*

It'm p'd for breade for the Communion *ixd.*

- 1555-56. Paid for a loke and kay for a chest viij*l*.  
 Paid for bysomes for the Churche ij*l*.  
 Paid for a spade for y<sup>e</sup> Churche vj*l*.  
 Paid for a seeke of Coll for y<sup>e</sup> Churche viij*l*.  
 1556-57. Payd ffor a ssak of Cols on Mawnde tursday vj*l*.  
 Payd ffor a li off talow candell ij*l*. ob.  
 Payd ffor a ssake of Colls at Crystmas viij*l*.  
 Payd ffor ij li weke Candell iiij*l*.  
 Payd ffor a li off Cottyn Candell ij*l*. ob.  
 1557-58. P'd for papar to make ny boke ij*l*.  
 1565-66. Item p'd for a potell of wine when the bushop of bathe did  
 preache viij*l*. [*i.e.* Gilbert Berkeley.]  
 It'm p'd for a q'ter of paving tyles at xv*l*.  
 1568-69. Ffirst paide to hiscocks the Clerk for Broomes spent in the  
 Churche in the tyme of Aphabell Parteriche [the outgoing  
 Church-warden] partelie occupied in makinge elene the church  
 against x'pistmas 1568 left out of his accompt vj*l*.  
 Item for ij coffyns bought to eary corses to the churche vs. viij*l*.  
 1569-70. Item paid to Mr. Richardson o'r person for iij*l*. of Candles  
 spent in service time ix*l*.  
 1570-71. It'm paide for the newe glasinge of the windowe in the Quier  
 contayninge jc. xli foote at vd. ob y<sup>e</sup> foote iij*l*. iiij*l*. vj*l*. ob.  
 It'm for xx quarells in the east windowe xx*l*.  
 It'm for newe leadeninge of jc xvij foote of glasse abowte the  
 churche at ij*l*. y<sup>e</sup> fot . . xix*l*. iiij*l*.  
 It'm payd for plaseinge of the armes in the quyre wyndows iij*l*.  
 It'm payd for the quenes armes to sete in the quyar wyndow  
 xij*l*. iiij*l*.  
 It'm payd for the goldesmythes armes to seate in the same  
 window xs.  
 It'm payde for the Salltars armes to seate in the same window  
 viij*l*.  
 It'm payd for symmente to sete faste the olde glass abowte the  
 churche xd.  
 [other charges also about the windows in this year.]  
 1571-72. Item payd for wyne for the Com'vnyon iiij*l*.  
 1576-77. It'm ffor iij pepkyns ij*l*.  
 Payd ffor viij*l*. of yellow ocar xij*l*.  
 Payd ffor a doosen of spanmyshe whytt xd.  
 1578-79. P'd xpofer sherwine beinge cheefe carpentar for iij daies his  
 man for iij daies and to goodman well for ij daies, together  
 maks x daies at xv*l*. a daie xij*l*. iiij*l*.  
 P'd more to ij sawyers for v daies x*l*. viij*l*.  
 1583-84. R'd of Roger Deacon ffor viij panes of paynted glasse viij*l*.  
 R'd more of Roger Deacon for another pane of paynted glasse xd.  
 P'd ffor a pickaxe and a handle xxij*l*.  
 1585-86. Item for writinge th' aunswer to the Bisshops articleles twice  
 viij*l*.  
 Item more for writinge the aunswere to the articleles vnto the Arch-  
 deacon xij*l*.

XVIII. Fees.—A list of most heterogeneous charges. Fees  
 to the rector, the sexton, the summer, the secondary of the

compter, the archdeacon, and to legal advisers of the parishioners. Fees for Chrysomes, weddings, funerals; visitation fees, Easter offerings.

The commissioners named under the year 1557-78 were probably those whose appointment is chronicled by Froude (*History*, vi, p. 465) under the date of December 1556. The commissioners were, Bonner, Thirlby, and twenty other peers, gentlemen, and canon-lawyers. Large powers were entrusted to them: they could institute inquiries, at their pleasure, into the conduct and opinions of every man and woman in all parts of the kingdom; could arrest any person at any place, and three of them were enough to form a court. "No Spanish inquisition possessed larger or less tolerable powers". Persons were nominated to examine into the doctrines of the clergy; to learn whether the names of those who had not been reconciled had been registered, as had been ordered; and from any clergyman to ascertain the habits, beliefs, and opinions of every resident, male or female, in his parish. These details are from Froude, who refers in a note to the *Royal Commission* and to the *Articles of Visitation of Cardinal Pole*, both printed by Foxe. Of the recusants, under the date 1590-91, it may be sufficient to refer to Soames's *Elizabethan Religious History*, p. 413, note.

1547-8. Receyued of the good man Icke for the great bell for an after nonys knyll iijs. iiij*d*.

It'm of hym for the brekyng of the ground in the church vs.

1552-3. It'm p'd for a dispensacon x*d*.

In dewe deats to the churehe owinge,

It'm we fynde that mr. beache dothe owe for vij Cryssa'mes ijs. iiij*d*.

1553-54. It'm p'd to the sexton for rynging of my lady garter fathers knell iiij*d*.

It'm Receavid of master gartere for the grave and knyll of my ladeies fater xijs. iiij*d*.

It'm for viij caresomes ijs. iiij*d*.

1554-5. Paid for the cople of a will at Sawlters hawle Sm' xij*d*.

It'm that Robart Bromfelde owyth the p'sonne for his shoppe ij q'trs iijs. viij*d*. . . Item more . . i q'r for the howsse and shoppe to the p'sonne vs. iij*d*. ob. more at the same tyme for the clarks wagis i q'r vj*d*.

Receued at Est'r for offryng days xxiijs. x*d*.

Receued for Crysones Some iijs. viij*d*.

Receued for y<sup>e</sup> offring at john mydeltons wedding Some iij*d*. ob.

1556-57. R' at estar of the pryshe for ther offryng days xxvjs.

R' at the offrynge of mr. gartars mayds marege xvij*d*.

R' for Cressomys S'ma ijs. iiij*d*.

R' at the offrynge at john clarks dowlars marege viij*d*.



- 1557-58. R' at estar of the p'ryssche for ther offryng dayys xxxiijs. viij*d*.  
 R' at the bereyng of sere Recharde the p'son vijs. ij*d*.  
 P'd to Mr. Sweuerton the xvij daye of marche that came from the  
 Comysysoners to Vewe our Cherche xx [s or d ?]  
 P'd for rede to outte the Candells ij*d*.  
 P'd for the Knell of sere Recharde iiij*d*.  
 P'd for coverynge of the grave xij*d*.  
 1558-59. R' of Mr. Portar at the byryng of Mr. parson ijs. iiij*d*.  
 Payd ffor Mr. Parsons Kynede Ryngyne iiij*d*.  
 Payd at the vyssytacyon vij*d*.  
 1559-60. P'd at iij tymes whan whe were before ye arsdekyng x*d*.  
 1560-61. P'd the somner ffor warnyng against a vysytacyon iiij*d*.  
 P'd the Chaunslers Regester ffor A longer daye iiij*d*.  
 P'd unto the summer iiij*d*.  
 P'n ffor Intarogatories iiij*d*.  
 P'd unto ye archedeacones clarke for Rescuyng a byll iiij*d*.  
 1561-62. P'd to the Somner for bryngyng of a byll for inqwerie of  
 strangers frome the archedecon iiij*d*.  
 1563-64. P'd the secondarye of the counter ijs. iiij*d*.  
 1564-65. Item paide to Doctor Strong at y<sup>e</sup> p'sentm't iiij*d*.  
 1565-66. Inprimis recenyed of Mrs. Porter the 8 daye of june 1566 for  
 breakinge ye grownde in the Charche the S'm of vs.  
 1567-68. Item paide Mr. Christopher secondarye of the Poultry Compter  
 and is for so muche due to the Quenes matie onte of the wool-  
 sake by vertue of ij severall writts issuinge oute of thesheker  
 directed to the Sherives of london vjs.  
 1569-70. Item rec'd of margaret myddleton for breakinge the grounde  
 in the churche to bury john myddleton her husband vjs. viij*d*.  
 Item for his Knyll with the great bell ijs. iiij*d*.  
 1572-73. It' peyd to mi lordes of canterbury offyeer ijs.  
 Item payd for ovr bott hyer to lambethe vjd.  
 1583-84. R'd of Thomas Clarke goldesmyth for a light into the Church-  
 yarde iiij*d*.  
 1584-85. P'd a Somn' for warninge us to X'pis hospitalle viij*d*.  
 1586-87. It'm receaued for breakyng the grounde the 3 of februarii  
 for Mr. Gesses yonger vjs. viij*d*.  
 Item for the Knell of the same partye 0s. 0*d*.  
 Inprimis p'd ye 16 day of januarii to Mr. Doctor flarandes clarke  
 for that Mr. Doctor dyd dyspence w'th our p'ishe for too syde-  
 men who in tymes past used to have 4 & in consyderatyon that  
 his man set downe the same remembrance therby to move Mr.  
 Archdecon of the sayd our sewte by consente of Mr. Craford  
 Mr. Rodd Wm. Lee and my selfe all foore beyng at the sewte  
 movynge xij*d*.  
 1588-89. P'd for a prokleymasson of wayghts w'th a bord to put it on  
 00. 60. x*d*.  
 1589-90. It'm paide for the coppie of the lett' sente from the bishope of  
 caunterberii ij*d*.  
 1590-91. Pd at cryste churche ffor the Artykkeles viij*d*.  
 P'd for answeringe the 5 artikkeles iiij*d*.  
 P'd for answeringe the 29 artykeles iiij*d*.  
 P'd for the copy of the presepthe sent ffrome the alderman xij*d*.  
 P'd for the proclamasion for the Recvsants ij*d*.  
 P'd for wrytinge the sartyffycat every xij dayes for the Recvsants  
 viij*d*.

1591-92. Item p'd to James collines for wryghting of the sartificatts to answer a presept frome the lorde mayor and was a commavndent from the lords of the pryvey counsell ijs. vjd.

Item p'd to the Treasvrer of Brydwell by the co'sent of the p'ishe at a vestere for the taking of a poore woman in to brydwell w'ch laye at the church end in the stret xxs.

Item p'd to the Regester for the Churche wardenes and sidmen for coming poste dieme xvjd.

1592-93. P'd for Retorninge the 66 articles & anoth'r from here Ma't Conncell for Recusants viij*d*.

P'd for p'curinge a longer daye at Mr. Woodshawes for Retornige answe're of tharticles iiij*d*.

1595-96. Received for ringing the great bell for mistris middelton ijs. iiij*d*.

XIX. Property belonging to the parish.—I can give no account of the house known as the Woolsack in Bread Street, nor of the circumstances under which it became the property of the parish. It may have been a house left for the support of a chantry.

1547-8. Receyued of William Ettys for half a yeris rent for a ten't due at the feast of the Annunciation of o'r blessid lady the virgyn w'tin the tyme of this accompt ls.

It'm of Richard Doo for half a yeers rent for a ten't due at the seid feast ls.

Receyued of Richard Johnson for a half yeers rent for a ten't due at the seid feast xxxiijs.

Receyued of the Rentar of the Drapers for a quy't rent due at the seid feast xxs.

1553-54. P'd to the m'chant taylors for ij yer'es that was behynd one payde for the grounde that ye sowthe syde of ye stepull stondyth one xs.

1556-57. R' of Robart howse for a hole yer'es rent for hys howse the woll sake in bred strett xxxvijs.

Payd ffor makyng a p'tesshon betwene the goldsmytts & the Cherche whyle their howse was a byldyng xvjd.

1564-65. R' of Mr. Robard Lowsley for a new lesse of his howse grantyd by y<sup>e</sup> p'ysche xx*li*.

1567-68. Item receyued of Roberte Lowselnie for one whole yeares rente of his howse iiij*li*.

Item payde to the Companye of Marchaunt Tailoures for one whole yeares quitte rente goinge oute of the lands belonginge to the Churche ended at Thannunciation of owre Ladie 1568 vs.

1568-69. Item receyued of Richarde howse for one wholle yer'es quit rents due to p'ish churche aforeseid at x'pistmas last past viz. in anno 1569 xxxvijs.

[There was litigation in the following year, 1569-70, about the house known as the Woolsack in Bread Street; counsel's opinion was taken, several legal charges appear in the accounts, and it is noted that the quit-rent "nowe hence-

fourth is discharged": the rent, however, continued to be paid.]

1570. Thesse be the writings that belonge to the parishe of St. Mathewe in fryday streate: As folowethe In Pri'mus solis xxviij. januarii 1570.

M'd that the counterpart of th'indenture of leas grannted to Rob't Lowseley of his house in this p'ishe was deliued to fraunces Hetton of this p'ishe to be kept safelie to thuse of the p'ish for j yere w'ch Indenture is dated vm'eii Anno viij Ric Eliz: by fraunces heton.

The exemplification of the wolsacke in Breadstrete.

1582-83. R' the xxijt off january of Rob't Elder for on yeaeres rent off his howse & the vestry endinge att Christennas last past iij/l. xiijs. iijd.

R'd off mr. makepeace for on yeaeres rent of his Compting howse over the church allay vs.

P'd 20 Aprill to ye m'chant teylrs j yeaeres rent for y<sup>e</sup> steple vs.

1583-84. R'd of Will'm Lee for the litle newe buldne howse over the alley gate vs.

1591-92. Item p'd to Rychard Collins Seryfoner for p'vsing over the Church wryghtings before the p'ishe at a vestere & for delyvering his opinyon concerning the wryghting of the quit rent coming out of the woolsacke in bred stret ijs. vjd.

[This quit-rent had not been paid by the tenant "because the M'r of y<sup>e</sup> Colledge gave order to the contrarye, but afterwarde was p'swadide to pay yt," which accordingly was done in the following year.]

1596-97. Receued of Mr. John Peart for his rounnes ouer the church gate vs.

1599-1600. To Richard Wright Serevener for drawinge a new sessement for Jeferie Elders house, and for writinge a coppie of the deede by w'ch wee sould o'r Anewitie out of the woolsake in Bread streete as by his acquittanace appeareth xijs.

xx. Gifts.—These gifts by the vestry to their rector, and to other persons, claim brief record.

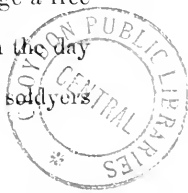
1583-4. To Mr. Wm. Norton Treasurer of Christes hospitale towards the relyfe of the poore vij/l.

To releue poore in our owne p'ishe w'thin the foreseid tyme as by acompt apeers vj/l. xvijs. vjd.

1586. M'd at a vestere holden the xxix of janvare an' 1586 It was agreed by the consent of all the p'ishioners then assembled that Mr. Preese ovr parson att a motion by hym then made vnto vs shold receyve of Mr. Wiggis then churchwarden out of the church stoeke the some of fyve pouds off lavfull mony beyinge a free benevolence gyven vnto hym.

Resept of his great charge the whiche was paid vnto hym the day above wrytten by thomas wiggis churchwarden.

1592-93. P'd to S'r Will'm Webbe towarde the releefe of poore soldiers



from the iij of July 1593 till the xvij of Desembre 1593 beinge xxiiij weeks at ij*d.* a weeke by vertue of Statnte p'videde for that purpose at the last p'lem't our p'ishe beinge rated at ij*d.* a week as aforesaid iijs.

1593-94. P'd to Mr. Gayus Newman towards the releife of pooer souldires the 30 of m'che 1594 for one half yeare ending in July after iijs. viij*d.*

1594-95. P'd to Sir Jhon Hart for the lame souldyars the 15 of Aprill xvs. x*d.*

P'd to thomas clack [*sic*] a semynari prest at the request of the byshop of London iijs. iiij*d.*

XXI. Licence for eating flesh.—I have met with only one entry of this kind amongst our documents, and this I now subjoin.

1623. R'd of Mr. Randall which was put into the pores boxe for a lisens for eatinge of flesh 00. 06. 08.

XXII. Weapons.—The arms here enumerated belonged, it appears, “not to the whole parishe, but to a parte of the same,” and hence the auditors disallowed the charge. The chronicler of this year seems to have been a bit of a gossip, and does not confine himself so strictly to bare and dry details as many of his predecessors had done.

1567-68. Item paid to feilde the armoror for scowringe and trymmynge ij corseletts one Almaine Revitt ij goounes ij pikes vj Swordes Sixe Daggers and ij morions the xjth of October 1568 vjs. viij*d.*

In the margin is this note :—

Ther is no allowaunce taken of this somme for that the armor belongeth not to the whole parishe but to a parte of the same.

Item paide for one single q'ter to hange the armor afforesaide on ij*d.*

Item for nales for the same j*d.*

In the margin this note referring to the last two entries :—

This ij Sommes are also rebated for the cawses abouesaide.

And at the end of the year's account is this memorandum :

Ther remanethe also in oure handes vjs. whereof before we h'ue taken allowance for scowringe & trymminge the armoure w'ch the Auditoures wolde not allowe for the Cawses afforesaide Somme vjs.

XXIII. Miscellaneous entries.—Amongst these will be found two entries of payments to persons for searching or examining others suspected of being plague stricken. The year 1593, to which the second of these entries belongs, was a year of very great mortality in our two little parishes, no

less than seventy-one persons falling victims to the ravages of this terrible malady. Stow relates that Bartholomew fair was not held this year, and that Sir William Roe, the Lord Mayor, deceased. He adds that 10,675 died of the plague in London in that year.

Another entry records the erection of the whipping post, and, probably, of that venerable institution the parish stocks.

1568-69. Item paide to a poore man appoynted by William Galton Constable to seareh Robert Lowselies man for the plague *vjd.*

[R. L. was a tenant of the parish.]

1569-70. Item rec'd for a legacie geven to the seid church by William Calton goldsmith *xijjs. iiijd.*

1584-85. P'd for a staffe for the poore man that waytide for the poore *xd.*

1592-93. P'd a poore woman for s'ching Van Orsleys maide *vjd.*

P'd that was delyverid to Mr. Warcoppe and granntide at a restere in novembre 1593 *vli.* towards his releefe—his howse beinge sore visitede and the man much hindered. The p'rishe puttinge hym to chvyse whether he wolde paye the same agayn by his bill, or ells to take yt as a gnyfte of the p'rishe out of the churches stock and his chvyce was to take yt as a gnyft. So thear was geven unto hym *vli.*

1597-98. Paid for the Post of Correcsion w'th the Iron Worek & y<sup>e</sup> oyle-roller *ixs. xd.*

Paid for the diggine the holle and setting npe the same w'th 2 greate brodes to macke the benche faste therw'th and y<sup>e</sup> paving of the ground ther *ijs. vjd.*

Little more remains to be added to this already lengthy paper, unless it be worth while to record the total amount expended during some of the earlier years.

1552-53. Somm' totallis of paiments xxxviij*li.* iiij*s.* xij*d.*

1556-57. xxxviij*li.* xs. ix*d.*

1557-58. xxxix*li.* iijs. iiij*d.*

1564-65. liij*li.* xiijs. xd. ob.

1567-68. vj*li.* xvjs. ij*d.*

In the last named year the rector's income is not included amongst the parish accounts.

## Proceedings of the Association.

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NOVEMBER 24TH.

REV. W. SPARROW SIMPSON, M.A., F.S.A., V.P., IN THE CHAIR.

GORDON M. HILLS, Esq., Hon. Treasurer, commenced the proceedings by congratulating the Association upon the success, both financially and archæologically, of the St. Albans Congress which had been held in August. He called attention to the elegant opening address of their accomplished President, Lord Lytton, touched on the various points and objects of interest that had been seen and visited during the week, and spoke in grateful terms of the kindness and hospitality shown by the inhabitants of St. Albans to the Association and its friends during their visit.

The election of the following members was then announced :—

- The Rt. Hon. Lord Lytton, Knebworth, Stevenage.
- The Rt. Hon. Lord Ebury, Moor Park, Rickmansworth.
- The Rt. Hon. the Earl of Essex, Cashibury, Watford.
- The Rt. Hon. the Earl of Verulam, Gorhambury, St. Albans.
- The Rt. Hon. Earl Cowper, K.G., Panshanger, Hertford.
- The Lord Bishop of Rochester, Danbury Palace, Chelmsford.
- The Hon. H. F. Cowper, M.P., 4, St. James's Square.
- Robert Pryor, Esq., J.P., High Elms, Watford.
- Abel Smith, Esq., M.P., Goldings, Hertford.
- W. H. Smith, Esq., M.P., Cecil Lodge, Abbots Langley.
- W. H. Solly, Esq., 66, Harley Street.
- C. W. Wilshire, Esq., The Frythe, Welwyn.
- H. E. C. Stapylton, Esq., Stanley Lodge, Barnet.
- G. W. Lydekker, Esq., M.A., The Lodge, Harpenden.
- H. C. Finch, Esq., St. Albans.
- H. H. Toulmin, Esq., Childwick, Bury, St. Albans.
- H. J. Toulmin, Esq., Childwick, Bury, St. Albans.
- F. Alleyne M'Geachy, Esq., Shenley Hall, Barnet.

W. Jones Loyd, Esq., 16, Grosvenor Place.

C. Dymoke Green, Esq., St. Albans.

C. Woollam, Esq., St. Albans.

Rev. R. M. Southwell, M.A., Watling Street, St. Albans.

Rev. P. U. Brown, B.A., Ivy House, St. Albans.

Rev. Benj. Hutchinson, M.A., St. Michael's Vicarage, St. Albans.

Rev. H. Smith, M.A., Christchurch Parsonage, St. Albans.

J. Pigott, Esq., Junr., F.S.A., The Elms, Ulting, Essex.

E. S. Wiles, Esq., London Walk, St. Albans.

T. W. Blagg, Esq., High Street, St. Albans.

John Harris, Esq., 27, Chequer Street, St. Albans.

Alfred Sadler, Esq., Ivy Lodge, North End Road, Fulham.

Charles Edward Lucas, Esq., Meldreth Cottage, Green Lanes, Stoke Newington, N.

Walter Lockhart Holt, Esq., 6, King's Road, Clapham Park.

Charles Robert Essex, Esq., Woodbury Oaks, Seven Sisters' Road.

Thanks were returned for the following presents :—

*To the Society*, Royal Archæological Institute, for Archæological Journal, Nos. 99, 101, 102, 103. 1868-9. 8vo.

„ „ Canadian Institute, for Canadian Journal, No. 3, vol. 12. Toronto: July, 1868. 8vo.

„ „ Cambrian Archæological Association, for Journal, 3rd series. Nos. 59 and 60. July and October, 1869. 8vo.

„ „ Historical Society of Lancashire and Cheshire, for Transactions. New series, vol. viii. No. 20, for Session 1867-8. 8vo.

„ „ Royal Dublin Society, for Journal, No. 38. 1869. 8vo.

„ „ Historical and Archæological Association of Ireland, for Journal, 3rd series, vol. i, Nos. 5 and 6. January and April, 1869. 8vo.

„ „ Sussex Archæological Society, for Collections, vol. xxi, 1869. 8vo.

„ „ Society of Antiquaries of Scotland, for Proceedings, vol. viii, part i. 1869. Small quarto.

„ „ Smithsonian Institution, for Annual Report. Washington: 1868. 8vo.

„ „ Essex Institute (United States), for Historical Collections, 2nd series, vol. i, parts 1 and 2. 1868-9. 8vo; and for Proceedings, vol. v, Nos. 7 and 8. July and December, 1868. 8vo.

„ „ Imperial Archæological Society of St. Petersburg, for Rapports sur l'activité de la Commission Impériale Archéologique in 1865, 1866, 1867. St. Petersburg: 1866-9. Quarto.

„ „ Ditto, for Compte Rendu de la Commission Impériale Archéologique. St. Petersburg: 1868. Large 4to, with Atlas of the Commission for 1867; St. Petersburg, 1868. Atlas folio.

To the Authors, William Smith Ellis, Esq., for *The Antiquities of Heraldry* 8vo. London: 1869.

„ „ John Stuart, Esq., LL.D., Secretary of the Society of Antiquaries of Scotland for *Records of the Priory of the Isle of May*. 4to. Edinburgh. 1868.

„ „ Rev. Francis Trappes, M.A., for *Roma Sotterranea*. By Northcote and Brownlow. 8vo. 1869.

„ „ Dr. Fabio Gori and John Henry Parker, Esq., M.A., F.S.A., for *Lectures on the Lupercal of Augustus and the Mamertine Prison*, read before the British Archæological Society of Rome. 1869. 8vo.

„ „ John Lindsay, Esq., for *Second Supplement to "the Coinage of Scotland."* 4to. London and Cork: 1868.

Mr. John Pigott, Junr., exhibited a cast of a seal of the Abbey of Grimsby, county of Lincoln, and Mr. Robert Ready one of the seal of St. Stephen's Chapel, Westminster, upon which the following remarks by W. de Gray Birch, Esq., of the British Museum, were read by Edward Leven, Esq., M.A., F.S.A., Hon. Sec. :—

“The first of the casts now exhibited to the Association (Pl. 22, fig. 1) is that of a fine ogival or pointed oval seal, measuring  $2\frac{7}{8}$  by  $1\frac{3}{4}$  inches, bearing a double niche ornamented with richly traced canopies having pointed finials and crocketings. In the centre, between the canopies, is a small niche, empty, and adorned in a similar manner; and on each side a smaller niche of fine tracery, in the same style. Of the large niches, one contains a full-length representation of St. Augustine in archiepiscopal vestments, but without the pall; elevating his right hand in the act of pronouncing a benediction, and sustaining a long cross in his left hand. The other niche encloses a figure of a king, crowned and regally attired, holding a battle-axe in the left hand. This figure may probably be intended to represent St. Edmund, the king and martyr; but it does not appear that he was connected in any way with the Abbey of Grimsby. The *exergue* contains, between two oak trees (?), a shield of the arms of the abbey, viz., on a chevron, between a crown royal and a lion of England in chief, and a demi-crozier in base, three fleurs-de-lis. At the centre of each side, and placed partly on the lateral niche, partly on the space reserved for the legend, is a shield of arms; that on the right, quarterly, England and France semé (Edward III); that on the left, England. The legend is in fine Lombardic lettering with contractions, abbreviations, and ligatures: S' : CO'E : ABB'T' : ET : CONVENT' : MO'AST'H : S'CI : AVGVSTINI : DE : GRIMESBY (*sigillum commune abbatís et conventus monasterii Sancti Augustini de Grimesby*). The seal is an excellent example of the character of monastic seals of the later half of the fourteenth century, and was probably made between 1340-1370. The Abbey of Wellow, Welhowe, or Grimesby,



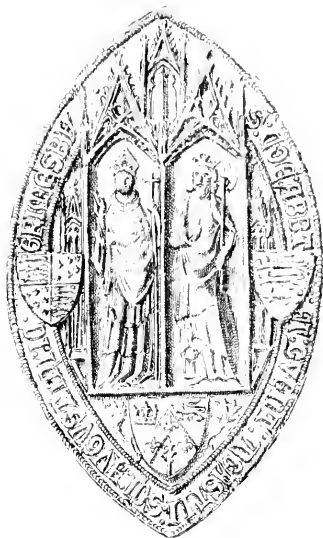


Fig. 1

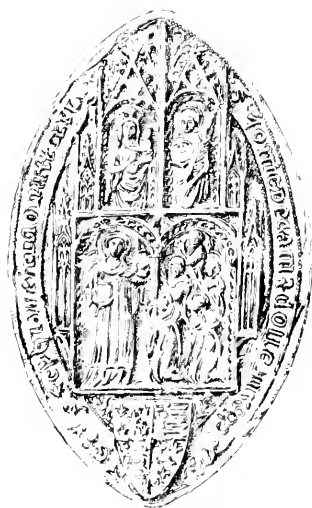


Fig. 2



was founded by King Henry II for black canons, and dedicated to St. Augustine. Edward III claimed the patronage of the house in right of the royal foundation, and appointed Johannes de Utterby abbot in A.D. 1370. This probably explains the occurrence of the arms of the king upon the seal. An inscription upon the back of the matrix, which is preserved in the Fitzwilliam Museum, Cambridge, states that this abbot was the fourteenth since the foundation.

"The second specimen (Pl. 22, fig. 2) is the cast of a pointed oval seal, measuring  $2\frac{5}{8}$  by  $1\frac{5}{8}$  ins., bearing in the centre a richly carved and trefoiled niche with two circular arches of tracery, surmounted by two smaller niches, each with a circular arch similarly designed, canopied with fine open tracery, crocketings, and pointed finials; flanked with two small compartments filled with tracery, and ornamented in like manner with the rest of the architecture. The central niche contains a group of five figures kneeling in profile to the left, and elevating their hands in supplication to St. Stephen, the protomartyr, who stands before them in a long flowing habit, holding in his right hand a closed book; in his left hand three stones, the emblems of his martyrdom, as usually depicted with this saint. The upper niches contain—1, a three-quarter length representation of the blessed Virgin Mary as queen of Heaven, with the infant Saviour; 2, a three-quarter figure of St. John the apostle and evangelist with a nimbus, holding in his right hand a disk, on which is figured an eagle rising contourné with wings inverted; in the left hand the saint carries a palm-branch. In the *exergue*, and partly on the space reserved for the legend, is a shield of the arms of Edward III, quarterly, France (*semé*) and England, between two sprigs. Legend, in Gothic characters, s'. COM'E . DECANI . 'T . COLLEGI . CAPELLE . S'CI . STEPH'I . WESTMONASTERII (*sigillum commune Decani et Collegii Capellæ Sancti Stephani Westmonasterii*). This collegiate chapel was finished with great splendour, and at a vast expense, by King Edward III, about A.D. 1363, at which time the matrix of this seal was probably made. Topham, in his account of the chapel, engraves the seal at the end of his work; but the engraving is unfortunately devoid of accuracy."

The Rev. W. Sparrow Simpson exhibited two rings. The first a massive silver betrothal ring of the time of Elizabeth. The ring is intended to be used as a signet, and bears on a circular plate the letters R. H. united by a true lover's knot. On the opposite side of the hoop the joined hands indicate its primary use. The second ring, which is probably of the same period, is a thin silver hoop, upon which is placed a figure of the crucified Redeemer. The label above the head and the arms of the cross are in the same plane with, and form part of, the plate from which the hoop of the ring was cut. The figure is rudely executed, and much worn, possibly by use. Both the above rings were obtained at Norwich during the last summer.

The Rev. W. Sparrow Simpson also exhibited a series of tracings sent by Mr. H. Watling:—

1. A half-figure of the Saviour wearing the crown of thorns, having a cruciform nimbus, and bearing in his left hand a dove with raised wings. From the west window of the north aisle of Long Melford Church, Suffolk.

2. A full-length figure of St. Lawrence, about 10 ins. in height, vested as a deacon, and bearing in his right hand the gridiron, the instrument of his martyrdom. From stained glass in the same church.

3. The resurrection of the Lord, from the west window of the south aisle of the same church. The figure of the Lord rises from a plain quadrangular tomb. The deep wound on the *right* side still sends forth drops of blood; the hands, clasped upon the breast, display the gaping wounds; the face wears a sad expression. The background diapered.

4. A monstrous figure with the head of a wild boar and the extremities of a bird. From the boar's head springs a long neck surmounted by a fierce animal's head, apparently cowed. From the east window of the south aisle, which contains seven different figures of similar character.

5. A small but very fine head, probably of the Eternal Father, though bearing a cruciform nimbus. Upon the head a lofty double crown surmounted by an orb and cross. The head surrounded by rays of light. From the west window of the south aisle.

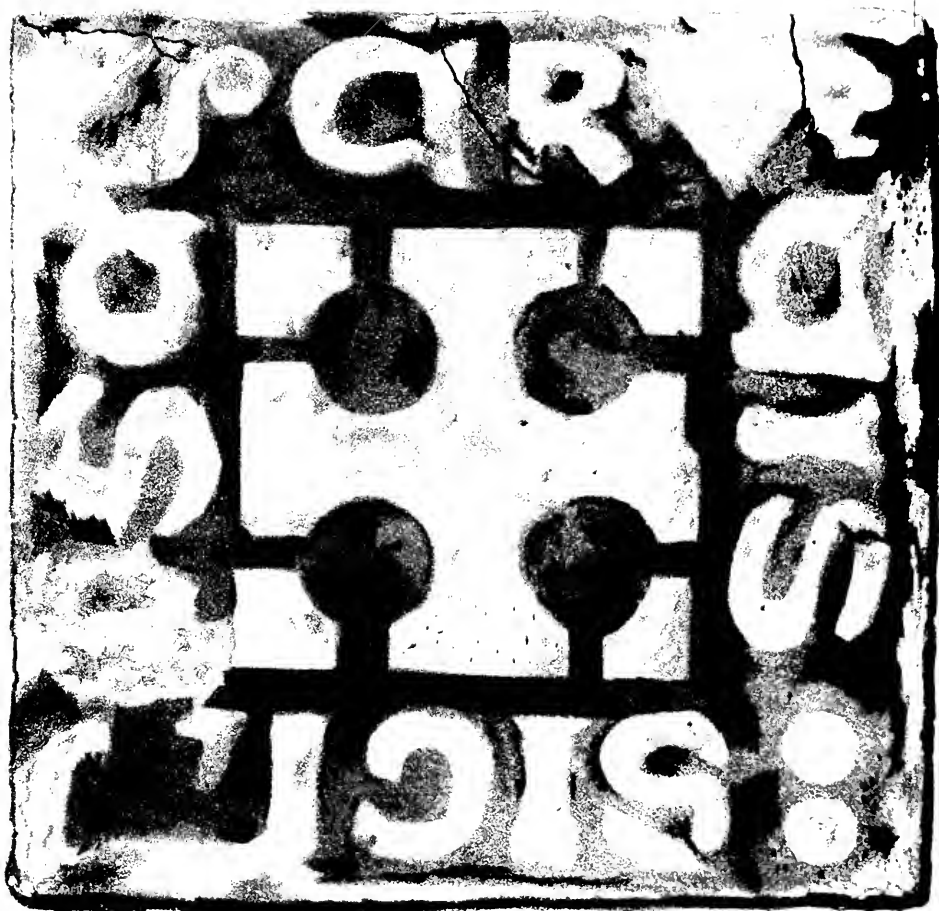
6. A shield, from the east window of Gipping Chapel, bearing a floriated cross, on the centre of which is the heart of the Lord, and in the four quarters the wounded hands and feet. The tracing does not show any wound in the heart.

7. A drawing of an ancient carving from a bench-end in Blythburgh Church, Suffolk, representing St. John the Evangelist. He holds in his left hand the chalice, in which is a human headed monster, to which he is pointing with his right hand.

8. A drawing of a stone statuette of St. Paul bearing a book and sword, dug up in the churchyard of Stonham Aspal, Suffolk. Mr. Watling states that two other figures were exhumed at the same time, and that these represented St. James the Less and Moses. He further adds, these figures originally occupied niches round the church, and that these niches had doors, the joints of which still remain.

Henry C. Pidgeon, Esq., exhibited drawings, taken by himself, of the ruins of Dunbar Castle, and of a shield of arms discovered there, upon which he read some notes which will be found at pp. 342-45 *ante*.

Edw. Roberts, Esq., F.S.A., Hon. Sec., read letters and made observations relative to the disfigurement, by a recent restoration, of the ancient church of Worth, co. Sussex, where the remains of three Saxon windows (of which a sketch was laid upon the table) had been disco-





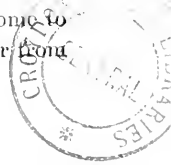
vered. He remarked that he had no hesitation in stating that there was not the slightest occasion to have destroyed any part of so fine a specimen of Saxon work as this church was. He had been informed that it had also been intended to take down the beautiful screen in the church at Eye in Norfolk; but he rejoiced to be able to inform the meeting that that intention had now been abandoned.

Mr. Gordon M. Hills, Hon. Treasurer, said that the mischief that had been done in Worth Church was the more to be regretted as it had deprived us of one of the few examples of Saxon work which now remained to us. The chancel had been entirely destroyed, and a new one built; and he need hardly say how much to be deprecated such a mode of proceeding was, as it was absurd to suppose that a great deal of the old work could not have been retained and utilised had a proper knowledge of and reverence for the remains of the past been the actuating motives of the restorers. He quite coincided with Mr. Roberts in what he had said upon the subject, and had himself instanced Worth Church as one of the most perfect examples of Saxon ecclesiastical architecture existing when he wrote his paper on "Stanton Lacy Church and Saxon Architecture in England." (*Journal*, vol. xxiv, pp. 360-382).

Dr. Kendrick exhibited a pair of money-scales in their box of pear-tree wood. The beam and handle are of steel, and the scales of brass; the one for the coin being triangular, like the examples described in the *Journal* (vol. xxiii, p. 205); the other round, and measuring  $1\frac{5}{8}$  inch in diameter. The box is  $7\frac{3}{4}$  ins. in length, and nearly  $3\frac{3}{4}$  ins. in breadth. The hinged cover, both outside and in, is slightly decorated with stamped work. On the interior surface of this cover is a sliding slip,  $5\frac{1}{2}$  ins. long, and  $1\frac{5}{8}$  in. wide, which protects fourteen square holes for small weights; and at one end of the box is a little recess, with sliding lid, for grain-weights. On either side of the well for the scales is a division for larger weights or other objects. The box and scales are German, of the commencement of the seventeenth century; but the bulk of the accompanying brass weights are English, of the time of James I.

Among the early examples of boxes of weights and scales in the Museum of Scottish Antiquaries, Edinburgh, is one curiously decorated with a figure of Death about to hurl his dart at the money-changer; and within the lid of a German box in the Cuming collection is a little print in which Death, with an hour-glass, appears behind a female holding scales and a lighted candle.

Mr. H. Syer Cuming, V.P., read the following letter addressed to him by Mr. H. Watling, and dated Oct. 4, 1869, announcing the discovery of the remains of a Roman road in the parish of Bayleham, Suffolk. "An extensive and highly interesting discovery has come to light within the last few days in the parish of Bayleham, not far from



Ipswich. The Rev. C. E. Searle by accident got into conversation with a farmer at the above named parish, who told him that on his land was apparently an old road, as nothing would grow there. Mr. Searle went and inspected the spot, and found that it was evidently the remains of a Roman road, and the very one which passed through the place which to the present day is called 'The Great Road.' He discovered numerous fragments of Samian pottery and some pieces of beautiful white ware, painted, besides other remains; also seven coins, among which is a first brass of Hadrian. A considerable number of other coins have been found here, and sold to different persons. This discovery has cleared up the point so long disputed by historians, relative to the direction the road took; for the spot, no doubt, is the site of *Ad Ansam*, the first Roman station from Colchester. The farmer has kindly consented to excavations being made; and as the field will not be planted next year, there is good chance of a full examination being effected, and so soon as this is done I will report progress."

Mr. Cuming remarked that *Ad Ansam* is placed between *Cambretonium* (Great Chesterford) and *Camulodunum* (Colchester) in the ninth *iter* of Antoninus, and was formerly thought to have been situated at Tolleshunt Knights, about four miles from Malden in Essex. The theory now advanced would, therefore, carry *Ad Ansam* a long distance from its old location, and transplant it to another county.

Mr. Roberts exhibited an encaustic tile of about the end of the fourteenth century, bearing the inscription, *Signum sancte crucis* (see Pl. 23). He said that it was from Berkhamstead, and had been given to him at the last Congress for exhibition at one of their evening meetings. It seemed to him a very fine specimen of a mediæval tile, and he had much pleasure in laying it before the members present.

The Chairman remarked that it would be interesting to ascertain, if possible, if there had ever been a fragment of "the true cross" exhibited at Berkhamstead. If there had been, this tile, judging from the inscription, might have been one which formed the floor in front of the shrine. He, however, only threw this out as a mere suggestion.

Mr. J. W. Grover exhibited some remains which were dug up near Ephesus during the construction of the railway from Smyrna to Aden. They consisted of some coins, an earthenware lamp, and a flat, square object in lead, which had probably been used as a weight; with a quantity of letters, some bearing a resemblance to Greek, and some of an anomalous form stamped upon each side of it.

The two latter named objects were remarked upon by the Chairman, Messrs. H. Syer Cuming, Roberts, G. R. Wright, Gordon Hills, and E. Levien, who were all unanimous in thinking that the objects sent to Mr. Grover were spurious. Reference having been made by Mr. Levien, during the discussion, to the "sarcophagus" which had formerly been



exhibited to the Association (xxiv, pp. 80-82, 173-176), and the genuineness of which had been certified by a variety of foreign documents and attestations, Mr. Roberts, who had from the first entertained doubts about it, and was ultimately among those who were mainly instrumental in ascertaining its true history, observed that he was glad that the sarcophagus had been mentioned by Mr. Leven, as it not only showed how cleverly objects of antiquity were imitated, and what "dodges" were practised to persuade people of their genuineness, but also because it gave him the opportunity of stating that further inquiries on his part, since his last observations upon the subject, had only confirmed what he then stated; and the imposition which had been attempted had been discovered so unmistakably, that the "sarcophagus", for which a large sum had been asked, had since been sold for next to nothing; being, in fact, of no greater value than what the metal of which it was made would fetch, and the Russian government heartily regretted the money they had paid for a similar spurious object.

Mr. H. Syer Cuming, V. P., read the following paper, by himself, entitled—

#### A FEW WORDS ON FORGERIES.

In commencing these few remarks on forgeries I must beg to warn the lovers of antiques that the various objects of zinc which made their *début* in 1866 continue to be manufactured, and are still offered for sale wherever new ground is broken.<sup>1</sup> Be it remembered they are of vastly superior fabric to any of the worthless rubbish of lead and cock metal turned out by Messrs. "Billy and Charley" of Rosemary Lane, Tower Hill, and are well calculated to deceive the unsuspecting, especially the square bells of Indian type, first seen in the market towards the close of the year 1867, and of which Mr. J. W. Baily has secured some characteristic examples. Whoever the forger and his accomplices may be, he and they may rest assured that they will not for ever elude detection, and I say this in the hope, and almost with the certainty, that these words will be read and pondered over by the chief culprit in the fraud.

The seven pseudo-antique medallions of cock metal which I now submit are the work of the notorious scamps "Billy and Charley", and are evidently copies (with a difference) from Byzantine coins of the seventh and tenth centuries. Each of the medallions has a loop for suspension flanked by a little figure, but whether they represent celestial or terrestrial beings is hard to determine. Two of these pieces bear on the *obv.* the full faced bust of a king wearing an eastern crown, on the dexter side an axe, on the sinister a sword; above the date 1011. The *rev.* has three standing figures, the centre one being taller

<sup>1</sup> For a notice of these forgeries, see *Journal*, xxiii, 208.

than its companions, just as is the case on the money of the Emperor Constantinus IV. The five other medallions have on the *obv.* a full-faced bust of a monarch in eastern crown, with a cruciferous sceptre in the right hand, and a sword in the left hand. *Rev.* The full-faced bust of the Saviour with rayed nimbus, and a sceptre on the right hand, and a crescent and cross on the left. Above, the date 1011. The inscriptions on both types form a sad puzzle to those who have endeavoured to read them, consisting as they do of a meaningless jumble of uncouth semi-Gothic letters. These seven medallions (with one other) were brought late at night to the shop of a dealer in odds-and-ends, by a man with a white apron rolled up round him, and having the appearance of a mechanic, who stated that he became possessed of them about three years since, and knew them to be very rare and valuable. The dealer thought them very curious, and after much higgling about price, became a purchaser, in the full belief, as he said, that he had acquired "a little fortune." One of these eight medallions he sold next day, but for what sum I could not ascertain; and soon after he was informed that he had been taken in. I have been so often twitted with my inability to produce *two medallions* of this description *from the same mould*, and thus failed in convincing some persons of their spurious origin, that I thought it well to possess myself of the needful evidence now within reach, and on the 20th of last August offered to purchase the trash as old metal. This proposition was declined, and in consideration of the dealer's great disappointment in not getting his "little fortune," I gave him eightpence for the seven objects, which is slightly above their value as old metal. The manufacturers affirm that such medallions as these are worth in material for moulds, metal, and labour about 2s. per dozen; and they usually sell for 2s. 6d. each, though sometimes they fetch from 5s. to 10s. a piece.

"Billy and Charley," not content with making original designs and clumsy copies of antique objects, have occasionally taken moulds of genuine articles, and produced ectypes which have deluded the inexperienced collector. I lay before you three such ectypes in lead, professed to have been exhumed in the construction of the Charing Cross Railway Station, Strand. Taking these specimens according to the age of the archetypes, the first will be a spoon with a pyriform bowl, and the stem terminating in the bust of a lady with horned or forked head-dress in the style of the middle of the fifteenth century; and, like the effigy of Clytie in the British Museum, rising from the centre of a flower, which in the present instance has been regarded as *La belle Marguerite*, the daisy of Margaret of Anjou, queen of Henry VI, to whose countenance the bust on the original spoon is thought to bear resemblance. I have met with several genuine spoons of this type.

One is among the London "finds" in the British Museum; and the late Mr. G. Corner had an example discovered at Brown's Wharf, the site of the old Rosary, Horselydown.

Our second ectype is of a spoon of *circa* 1500, the handle of it being surmounted by a demi-figure in a hood, with its hands folded before it.

The third specimen is from a spoon of the time of Queen Anne, whose profile bust, to the left, between the letters A. R. within a crowned wreath, occupies the broad end of the handle, which is likewise decorated with tendrils. On the back of the handle are four shield-shaped stamps, such as the makers of brass spoons were wont to place upon their ware in imitation of the Hall-marks on silver. The oval bowl has a leaf on its convex surface, with a prominent mid-rib familiar to us on spoons of the early part of the eighteenth century.

Such tricks as the foregoing unfold to us a system of chicanery deserving heavy punishment; but still worse frands are practised by the firm in Rosemary-lane. Ancient stone, bone, and terra-cotta materials, are re-wrought in strange forms by Messrs. "Billy and Charley." Fragments of Samian vessels are made to assume the contour of beads, spindle-whorls, stars, and crescents, and of fish and flowers such as seldom swim in the water or blossom on the earth. Among other of the doings of these impostors is the incising of figures and carving of legends on genuine Roman *tegulae*, thus converting ordinary objects into things which command prices commensurate with their apparent rarity. Those who desire to inspect an example of their craft may gratify their wish by a visit to the Guildhall Museum, where they may see a so-called real antique Roman brick, and read thereon, in clear and well cut letters nearly seven-eighths of an inch in height, VINDIC, which we may presume is intended to pass for *Lundini viculus*; the notion being derived from the epigraph, PRELOX, stamped on some of the *tegulae* exhumed in the metropolis.

The *ficilia* of Etruria have fared no better in the hands of the forger than the terra-cottas of the Romans. This is shown by a *phiale* professed to have been found near the Mansion House in making the new street, and which when I first saw it bore no legend; but on which the Rev. S. M. Mayhew afterwards discovered certain Greek-like letters rudely scratched through the black surface of the vessel, which had been well rubbed over with mud.

Soon after the Dutch began the importation of Chinese porcelain as an article of commerce, they commenced the practice of repainting the blue and white Nankin with gray colours adorned with gildings. This reprehensible scheme for enhancing the value of the ware spread to England, and for a time the Chelsea potters were busily employed in *beautifying* oriental china.<sup>1</sup> All objects so "deviled",

<sup>1</sup> See *Journal*, xi, 69.

“tickled”, “doctored”, or “clobbered”, as the additional painting is called, required rebaking in order to fix the colours; but the forgers of the present day have hit upon a far more inexpensive and expeditious process, namely, to simply paint over the surface of the piece with *varnish colours* of various hues. I produce a hexagonal caudle-strainer, standing on three low feet, of white delft-ware of the close of the seventeenth century, the interior of which is *beautified* with varnish colours. It has a blue and yellow border, from which descend yellow branches with green linear leaves, and long dabs of blue; and at bottom is a star of six yellow rhombic rays with a green sprig with red flower in each ray. The Rev. S. M. Mayhew has the fellow caudle-strainer and a leaf similarly decorated; and Mr. J. W. Baily has a like leaf with this spurious painting on its interior surface.

A few months since the Rev. S. M. Mayhew was solicited to purchase a rare example of antique German enamelled glass; but which unfortunately turned out, on examination, to be nothing more than an old bottle *beautified* with varnish colours, and that so recently that the pigments stuck to the fingers.

I feel it my duty to bring the above facts to notice, in the hope of putting collectors of mediæval pottery and glass upon their guard; and let me give them this hint, should the place where they see the articles be too dark to judge of their genuineness by the eye, just to raise them to the nose; for the scent of the varnish will, in all probability, be sufficient to save them from being cheated of their money.

In concluding these remarks I may be permitted to state that the opinion I pronounced respecting the pretended “find” of lithic remains and an earthen urn at Blackheath, as detailed in this *Journal* (xiv, p. 94), has lately received an unexpected confirmation. The person who purchased the pseudo antiques in 1857 has by chance met with a portrait of “Flint Jack”, and at once recognised it as the likeness of his old deceiver, who was no other than the Yorkshire forger, who twelve years back seems to have been trying his luck in Surrey. I exhibit a sample of the Blackheath “find”, and other arrow-blades, etc., wrought in black and grey flint, by the aforesaid *chevalier d'industrie*, whose ingenuity, it is to be regretted, was in so many instances rewarded by only too great a measure of success.

8TH DECEMBER.

THOMAS WRIGHT, ESQ., M.A., F.S.A., V.P., IN THE CHAIR.

The Rev. W. Sparrow Simpson, M.A., F.S.A., V.P., exhibited a round tablet of black slate about 5½ diameter, carved in low-relief with the following subject. In the centre is a low altar or pedestal on which stands a draped female, with a large stiff veil arranged in a triangular

form, the point covering the hands, which cross the body just below the breasts. On either side of this priestess or idol is seated a nude female, the dexter one touching with her left hand the outer robe of the effigy, the sinister one with her right hand the hem of the same garment. The dress of hair of these two worshippers is peculiar; the first has her's done in bold rolls along the side of the head; the second has the rolls surmounted by a wreath of leaves edged above with little falls. The tablet is bordered with a chaplet of leaves.

Mr. H. Syer Cuming said that the tablet produced by Mr. Simpson is one of eight which were sold in Wellington Street, June 12th, 1838, and described as "Gnostic," "from the interior of Africa." This description involves two errors; first, they are decidedly not of Gnostic origin; second, they were brought not from the interior but the north of Africa, namely, from Tunis; and are stated to have once been in the possession of Cardinal Albani at Padua. Some of these tablets bear incised legends in characters allied to the Phœnician and Etruscan; and it is a reasonable supposition that they were executed by some remnant of the Carthaginians, the descendants of those who escaped the fearful slaughter committed during the various conquests to which the country was subjected. There is a clear relationship in date and style of art between these Tunisian tablets and the carved pebble picked up in Egypt, exhibited by our noble Vice-President, the late Lord Boston, on November 28, 1866, and described in this *Journal* (xxii, 444), where will also be seen some remarks showing the close connection between the pebble and certain stone and terra-cotta images formerly in the collection of Pope Ganganeli (Clement XIV), and which are believed to have been brought from the neighbourhood of Mount Lebanon, the region once occupied by the ancient Phœnicians, the parents of the Carthaginian colonists of Northern Africa. Several of these mysterious images, together with four of the Tunisian tablets, are in the Cuming collection.

Mr. John Walker Bailly exhibited the following objects, which were all (with the exception of the seal) found in excavations made for the sewer under the new street, at the Mansion House, City, during the months of May and June, 1869:—

A bronze figure of Mars,  $3\frac{3}{4}$  inches high, holding a patera in his right hand; the left hand has apparently held a spear. A spout, in the form of a dog's head, of some bronze vessel. A bronze nail and fibula. Three keys. A bone draughtsman, or table piece. Three fragments of Samian ware; one of them in the form of a Greek kylix,  $6\frac{1}{4}$  inches in diameter,  $1\frac{1}{4}$  inches high; all these being Roman. Also a knife blade, and a key made of sheet iron; both probably Saxon. Two arrow heads, each 5 inches long. Four prick spurs, three of them being of the earliest form. A long spur with rowel of six points; extreme

length  $11\frac{1}{4}$  inches; *temp.* Henry VI. An iron implement of unknown use,—possibly a hanging candlestick. A bronze seal,  $2\frac{1}{2}$  inches in diameter, from St. John's Street, Clerkenwell.

Mr. J. W. Grover exhibited an *ampulla* found at Colchester and a *calothus* of Samian ware from Chichester, the latter having the letters MASVETI stamped at the bottom. Both of these were most probably made near the spots where they were respectively discovered.

Mr. H. Syer Cuming made the following remarks on some leaden objects bearing Greek characters:—

Among the groups of relics from Ephesus submitted by Mr. Grover on the 24th ult. was a little leaden tablet regarding the authenticity of which a doubt was expressed, and upon which my opinion was requested. There is certainly something in the aspect of this curious article to justify suspicion, but after a most careful examination I venture to pronounce it genuine, but probably of a comparatively late era, *i.e.*, after the far-famed Ionian city had become a Roman possession. It may be well to give a description of the specimen under consideration, so that it may be compared with others that may come to light. It is a tablet measuring rather over  $2\frac{1}{2}$  inches each way, and full  $\frac{1}{2}$  inch in thickness, and weighs nearly 14 oz. avoirdupois. The four sloping sides are decorated with a sort of herringbone or palm-branch pattern in relief; and at top projects the remains of the *spurt* which filled the orifice through which the melted metal flowed into the mould in which the object was cast. On a sunk panel in front are the following letters in relief—

ΑΕΙ  
ΤΡΑ

This word can be no other than the Greek *Litra*, equivalent to the Latin *Libra* or pound, which is generally computed to have consisted of about  $11\frac{1}{2}$  oz. avoirdupois, but we well know from existing weights that so much carelessness was shown in their manufacture that the *Litra* varies upwards of two ounces in different examples, so that the weight of the Ephesian relic must not be cited as evidence against its antiquity, even if it be intended for the service of the balance. On the flat, or lower side, of the tablet is the subjoined legend in relief—

ΣΑΛΥΔΙΟ  
ΗΟΕΝΤΟΣ  
ΕΙΗΝΕΑΗ  
ΑΤ ΟΥ

This curious object from Ephesus calls to mind a leaden tablet brought from Smyrna, and noticed in this *Journal* (ix, 435). It measures  $3\frac{1}{4}$  inches in width, and  $3\frac{3}{4}$  inches in height, and weighs 11 oz. 54 grains avoirdupois; and has a projecting piece at top, perforated as if for the purpose of suspension. The twenty characters on it are in relief, and

are evidently Hellenic, though of rather quaint form, and may, perhaps, be represented by the following:—

ΣΚΕΥ  
ΟΜΙΣΟ  
ΙΟΥ ΑΙ  
ΨΑΛΙ  
ΚΝ

My only knowledge of this singular tablet is through a sketch made by Mr. Harland, and I can therefore give no opinion in respect to its genuineness, and I can simply say that the legend is a hard puzzle.

Every now-and-then leaden tablets reach this country from the Levant, bearing Greek letters which are most perplexing as to date. Take the following as an instance, of which I exhibit a sketch. This oblong slip of lead measures about  $3\frac{3}{4}$  by  $1\frac{3}{4}$ , is perforated at one end to enable it to be hung or tied to some object, and incised on one face is the subjoined inscription relating to the renowned cynic philosopher Diogenes, who, as here indicated, was born at Sinope—

ΕΙΗΕ ΚΙΩΝ ΤΙΝΟΣ [ΑΝΔΡΟΣ] ΕΦΕΣΤΟΣ ΣΗΜΑ ΦΥΛΑΣΣΕΙΣ  
ΤΟΥ ΚΥΝΟΣ ΑΛΛΑ ΤΙΣ ΗΝ ΟΥΤΟΣ ΑΝΗΡ Ο ΚΥΩΝ  
ΔΙΟΓΕΝΙΣ ΓΕΝΟΣ ΕΙΝΕ ΣΙΝΩΠΕΥΣ ΟΣ ΜΟΟΝ ΟΙΚΕΙ  
ΚΑΙ ΜΑΛΛ ΝΥΝ ΔΕ ΘΑΝΟΝ ΑΣΤΕΡΑΣ ΟΙΚΟΝ ΕΧΕΙ.

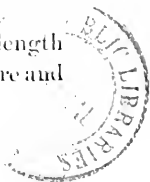
My kind and learned friend Dionysius Zenakes (sometime chief priest of the Greek Church in London), has transcribed and translated the foregoing thus:—"Say, O pillar, whose tomb do you stand over and guard? That of the Dog (Cynic). But who was this man? The cynic Diogenes. He was a native of Sinope, who dwelt in an earthen jar; but now that he is dead he assuredly has the stars for his habitation." This most remarkable epigraph is so worded that it seems as if the tablet was connected with the grave of Diogenes, who died at Corinth, B.C. 323. Whatever its age may be, it is of singular interest, and worthy of record, especially from the statement that the philosopher's dwelling was a *Pithos* or *dolium*, as related by Juvenal (*Sat.* xiv, 308).

"The naked Cynic mocks such restless cares,  
His earthen tub no conflagration fears;  
If cracked, to-morrow he procures a new;  
Or coarsely soldering, makes the old one do."

(Gifford's Translation.)

Mr. H. Watling exhibited drawings made by himself of the north porch, font, and a figure from the tower of Kelsall Church, Suffolk; and the Rev. W. Sparrow Simpson exhibited a series of tracings sent by the same gentleman, and comprising—

1. From the noble rood screen at Eye in Suffolk, the full length figure of a bishop, one foot seven inches in height, wearing a mitre and



holding in his left hand a pastoral staff. Above the shoulder is a coat of arms, bearing quarterly, 1. *Or*, on chevron *sable*, three cinquefoils. In the first quarter a crescent *sable*. [Strechley, county Dorset and Devon.] 2. *Gules*, three plates, two and one. 3. *Or*, three fleurs de lis *sable*. 4. Apparently chequy: but the sinister half of the shield is much confused: in the tracing a chevron seems to be superimposed upon the centre of the sinister side.

2. Another coat of arms from the same rood screen bearing 1. *Or*, a fesse between two crosses botonée *sable*, impaling, 2. *Or*, on a chevron *sable*, three cinquefoils: in the first quarter a crescent *sable*. 3. *Or*, three fleurs-de-lis *sable*.

3. From the rood screen at Westhall, Suffolk: a full length figure of a bishop, one foot five inches in height, bearing in his right hand a crosier, the head of which is a patriarchal cross, having two transverse beams: in his left hand he holds an anchor.

4. From Westhall, a crowned figure holding in the left hand a pastoral staff and in the right an open book: from the right wrist hangs a chain. Beneath the feet the name SC'A BEDA.

5. From the same screen. A female figure holding an open book in her left hand and a rosary in her right. Beneath her feet the name SC'A SITHA.

The Rev. W. Sparrow Simpson, in further illustration of Mr. H. Syer Cuming's remarks on forgeries read at the last meeting, now submitted a highly important group of forgeries and fraudulent ectypes in metal, terra-cotta, bone, and stone, the work of "Billy and Charley," "Flint Jack," and the unnamed though not altogether unknown craftsman in zinc. Among the leaden forgeries may be noted two of peculiar interest, as they are part of the batch which formed the subject of the trial at Guildford in 1858. One is a medallion plaque with two knights in scale-armour standing *vis-à-vis*; the other two draped figures standing side-by-side within an arch from the upper part of which hangs a festoon. The ectypes include the Agnus Dei ring described in this *Journal*, xxii, 93; the SANTE BERBEBO medal, for which see *Journal* xxiii, 208; and the sign of Sir John Shorne, described in *Journal* xxiii, 331. In cock-metal there is a dagger with the hilt in the form of a nude female from the same mould as one exhibited November 23rd, 1864; and a cast of the nude helmeted figure with a boar's head in his right and a human head in his left hand, for which see *Journal*, xxi, 234. "Billy and Charley's" work in iron is represented by two "*Roman Styli*"; and in terra-cotta by various sized beads and pendants of divers shapes filed out of bits of Samian-ware, and white, grey and brown vessels, in 1866. In the present group of forgeries are two bone objects of singular neatness, viz., a "*Roman Lingula*," or narrow spoon, and a "*Roman Tibia*" or flute with five finger holes, made of the *Os Meta-*



*lursus* of the sheep. The most striking objects among the zinc forgeries are the sacred ampullæ, of vastly superior fabric to anything produced in Rosemary Lane, nor will this be wondered at when it is stated that the hands employed on them have long been used to delicate work. "Flint Jack's" skill is well displayed in axe and arrow-blades of grey and black flint, made between the years 1864 and 1869; and Obsidian arrow-blades made in the years 1868-9; the latter are dangerously close imitations of examples found in North America.

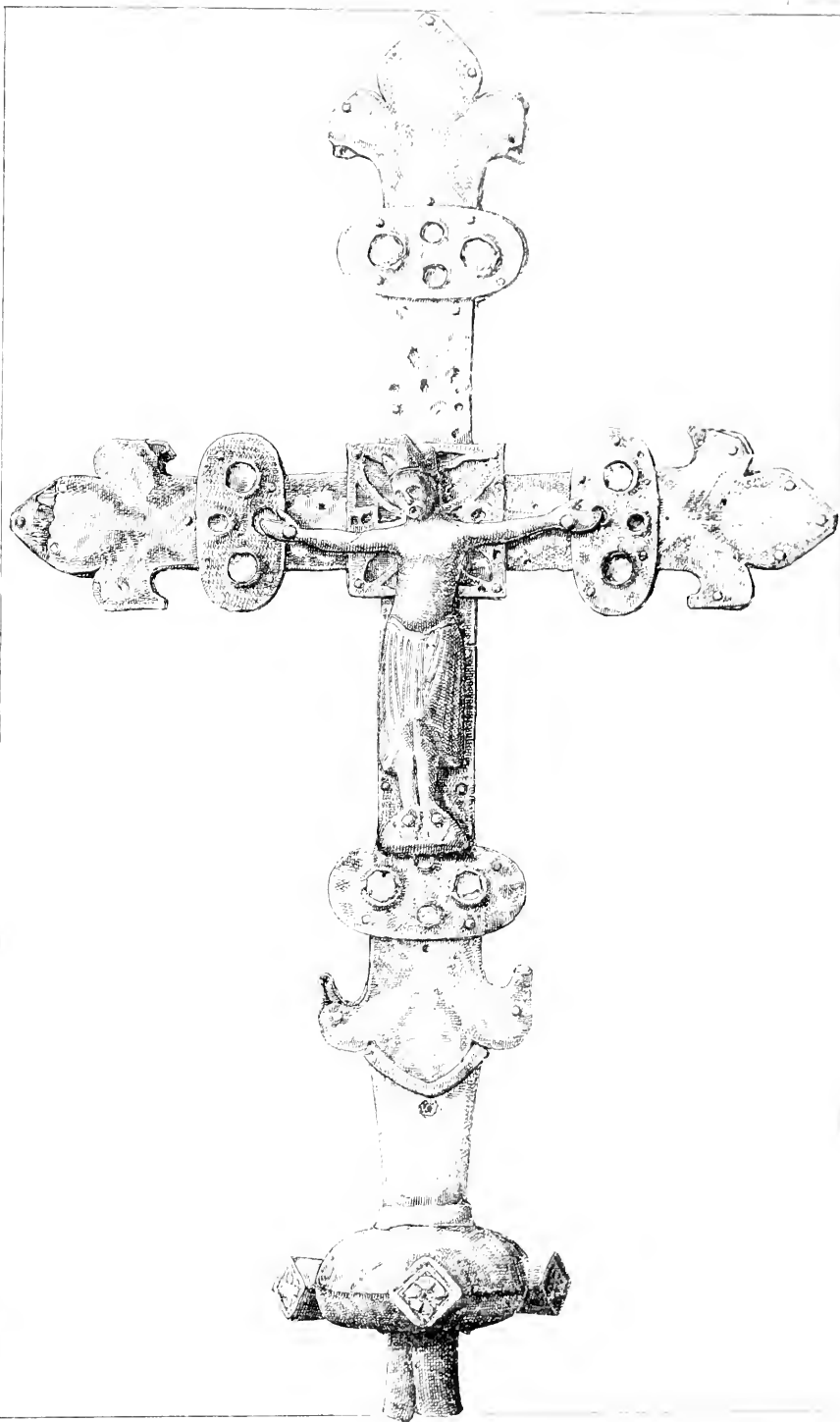
Mr. Phené exhibited photographs taken by himself of *lunuli* which he had opened and examined in the Hebrides and on the West Coast of Scotland in September last. He also placed on the table specimens of the various kinds of sands from the excavations he had made, and illustrated his exhibition with a very interesting account of his discoveries and operations.

Dr. Kendrick transmitted a German offertory dish, on which Mr. H. Syer Cuning read the following note. "In my paper on 'Offertory Dishes,' printed in this *Journal* (xii, 269), mention is made of one in the Museum of the United Service Institution, which is said to be four hundred years old, and brought from a castle in Germany. This dish has in its centre the figures of Adam and Eve, with the Tree of Knowledge between them, around the stem of which twines the serpent. This device is encircled by a legend which the late Lieutenant Tonna informed me had baffled every attempt made to read it. A short time since Dr. Kendrick sent me a packet of relics to lay before our members, and the very first object which met my eyes was an Offertory dish the very counterpart in every respect to the one formerly in the collection above-named. This fine example is of stout sonorous latten, measuring  $16\frac{1}{4}$  inches in diameter, and though the surface has suffered much from over scrubbing we can still behold on it the effigies of our first parents, and the human-headed reptile coiled about the tree, the eating of whose fruit brought sin and death into the world. In the distance is seen the battlemented wall of Eden, and above each figure is a label, but the lettering on both is now polished off. The inscription round the central subject consists of the following four words five times repeated, ICH EART GELUK ALZEIT; *i. e.*, "I (bring?) good luck always." The same formula occurs on a dish described in the *Gent. Mag.* (Jan. 1784, p. 14), and which bears in addition the obscure word commented on in this *Journal* (xxiv, p. 273), and rendered *M. Luther*, the name, as it is supposed, of the brazier. Whatever this word may imply, it is not unfrequently met with on offertory dishes of the close of the fifteenth and early part of the sixteenth centuries. It sometimes accompanies the legend, GI. SCAL. REKOR. DE. N., as may be seen by reference to Nash's *Worcestershire* (ii, p. 367), where a futile effort is made to explain this puzzling formula; the second word of

which has been taken for a person's name, but which looks so like the German *schale* and Danish *skal*, that it may possibly imply *dish*.

"Some have imagined that such dishes as the foregoing were not for the reception of alms, but were employed as basins in which the hands were washed before entering on certain holy rites. The only reason for such a supposition is that a slightly raised ring occurs in the centre of a *very few* of these dishes, and in which an ewer might be placed. That they are quite too shallow to have served as basins will, I think, be admitted by most persons; and their close resemblance in form and size to the chargers still used at Westminster Abbey and other churches, seems to justify the title of 'offertory dishes' which they have so long borne."

Mr. H. F. Holt exhibited a processional cross of Limoges work, partly of the eleventh century, from the Monastery of St. Emilion, near Libourne, in the department of Gironde, France, 21 ins. in height by 14 ins. wide. The foundation of the cross is of wood, upon which are fastened plates of copper engraved with foliage on a diaper background, and pieces of coloured glass are inserted. The terminals are in the form of fleurs-de-lis, the lower one being engrafted on a stem rising from a hexagonal boss of a bold and well conceived character, hollowed in its base to receive the wooden staff upon which the cross was to be fixed. The crucified Saviour wears a regal crown, and is represented as in life; the eyes being of enamel, and the hair and short beard engraved by lines and dots. The mouth wears that peculiar expression of extreme agony which formed so marked a feature at this period. In like manner, the anatomy and emaciated condition of the body are indicated by engraved lines; and from the waist a petticoat hangs to the knees, where it opens, and depends outwards, on either side, nearly to the ankles; the cord and petticoat being enamelled in stripes alternately with the metal of which the figure is composed. Another singular feature in representations of the crucifixion in the eleventh century is here exhibited in a very marked manner, viz., the feet, instead of being a substantive portion of the figure, and affixed to the *suppelitaneum* or rest, are merely *engraved upon it*. At the centre of the cross is an engraved open-worked ornament within the form of a square, and probably intended as a species of nimbus. From the nail-marks above the crown it is believed that originally some tablet was affixed bearing the sacred monogram. At the back of the cross are the four usual evangelical signs cleverly embossed; the standing figure of St. Peter holding the keys in his right hand, and the volume of the Sacred Writings in his left, occupying the centre. The cross as well as the figure of the Saviour were richly gilded back and front, and must in its original state have presented an imposing appearance. The monastery from which the cross was obtained was of the order of the





Benedictines, and founded by St. Emilion in the eighth century. Notwithstanding the many cruel vicissitudes of fortune with which it had to contend, it nevertheless held its own, and preserved its relics and sacred ornaments until September 1773, when a new era was instituted in France by the revolutionary tribune decreeing the abolishment of the Christian religion, and the substitution in its stead of the worship of Reason. The natural effect of this was the profanation of places of public worship, and the destruction of all ecclesiastical property. St. Emilion did not escape the rage of the populace. Its churches were sacked, the graves violated, and the relics of the dead scattered on all sides. It was amidst this sacrilege and riot that the cross in question was rescued from destruction by an officer of the republican army, and preserved in his family.

Mr. Roberts observed that this cross was of various dates. The figure of the Saviour was of the eleventh century; those of St. Peter and the evangelistic symbols, on the reverse, were of the twelfth; and the cross itself of the fifteenth century. The cusplings and terminals of the wood-work evidently indicated a date considerably posterior to the copper-plates which had been placed upon it.

Mr. Blashill concurred with Mr. Roberts in his remarks, and added that the terminals appeared to him to have been made even subsequently to the main portion of the wood-work of the cross, and to have been fitted on to it; so that they were possibly even as late as the commencement of the sixteenth century.



## Proceedings of the Congress.

(Continued from p. 313.)

SATURDAY, AUGUST 15.

AT 10 o'clock A.M. the party left the King's Head Hotel in carriages for the Roman villa at Chedworth, the paper upon which, by the Rev. Prebendary Searth, will be found at pp. 215-227 *ante*.

On entering the Park, Mr. Searth, addressing the company, asked them to carry their eyes round the newly made terraces formed of *debris* brought from the villa. Pointing to the right, he instanced the finding of a Roman wall in a turnip-field, as leading him to infer that the boundary-walls of the villa had extended to that distance. It was a well known fact that most of the Roman villas had boundary-walls, and within these enclosures interments were sometimes found. The boundary-wall had been traced throughout at North Wraxall, Wilts. The villa of Chedworth formed three sides of a square, and evidently reached some way up the hill, from the fact that other remains had been found there. He said it was the intention of Mr. Farrer to further investigate the vicinity of the villa when the leaves of the trees had fallen. After alluding to the good example set by Lord Eldon, in taking such care of the villa, Mr. Searth conducted the party to the long corridor, which extends along its whole length. He called especial attention to the pavement, which he said must at one time have presented a handsome appearance. After the Rev. Prebendary had pointed out the relative positions of the bath-rooms, living-rooms, etc., the party proceeded to view the original drain which carried the water from the baths into the court, near which was also a tank or reservoir which it was thought supplied the villa with water obtained from a spring situate some distance in the wood, and of which a representation will be found in vol. xxiv, Plate 11. The tank, Mr. Searth said, was an ancient one, but had been restored to a small extent. There was little doubt but that the tank they were then viewing was a general reservoir for the whole building. In one corner an altar was discovered, but no inscription of any kind was upon it. The altar, however, had been carefully preserved, and was at the present time in the Museum. He

thought, in all probability, the altar in question was dedicated to the deity who presided over the spring. He described the tank as very perfect and extremely interesting. Referring to the walls, the rev. gentleman said it was quite evident that at one time they had been covered with stucco, and drew the attention of the company to a portion of the wall which still had portions of stucco adhering to it.

Mr. J. W. Grover said Mr. Lysons supposed the place in which they were then assembled to have been a baptistery. It was well known that the Romans were not in the habit of storing water, or of having large tanks on their premises. He was not aware of any case in Britain where such a tank or reservoir had been found, as was the case in the present instance. If the hole they saw before them was used as such, why did they see such an amount of room on all sides?

The Rev. Prebendary Scarth asked the Rev. J. H. Joyce whether he could give any information respecting the tank.

The Rev. J. H. Joyce said he would rather not risk any opinion on the matter.

Mr. G. M. Hills said any suggestion as to the nature of the drain in the corner would be listened to with pleasure. It had been said that an altar having been found immediately above the drain, the object of such was to get rid of the blood of the victim sacrificed.

Mr. E. Roberts asked whether the water was chalybeate?

The Rev. Prebendary Scarth said he believed not.

Mr. E. Roberts suggested that the drain might have led to the forge which was known to exist on the premises. It seemed to him that it might have been used as a dipping tank.

The Rev. J. H. Joyce said the Romans very often had tanks like the one before them for the keeping of fish.

Mr. J. W. Grover thought the steps in the corner were the most remarkable feature in connection with the tank. He hoped the association would be able to get some elucidation of the matter.

Mr. E. Roberts asked whether it was clear that the basin was Roman?

The Rev. Prebendary Scarth, in answer to Mr. Roberts said that the tank remained almost in the same state as when first discovered.

Mr. E. Roberts said he thought it had no appearance of being Roman. Here was an octagon basin, with a modern-lead pipe in it. He wished to ask Mr. Scarth whether the pipe was there when the tank was discovered?

The Rev. Prebendary Scarth said nothing had been done to alter the tank materially, but a leaden strainer introduced.

Mr. E. Roberts thought what had been done coincided with the parts untouched very well indeed.

Professor Church drew the attention of the members to the fact that the tank was exactly in the centre of the room, viz., five and a half

feet from either side. He thought it very probable that the tank was a "settling" tank to allow the calcareous matter which emanated from the spring to settle at the bottom, and probably the drain on the side was used for rinsing out vessels. He wished the party to understand that he was merely giving an opinion, but still he thought it was a very reasonable one.

Professor Buckman, in answer to a request to give his opinion on the tank, said that he had arrived at the conclusion that it was a tank used for the purpose of receiving the water which came from the top of the hill, and which contained a quantity of fuller's earth. No doubt the villa was established on the present site, on account of the convenience existing in the supply of water. If the company would examine the room they would find a drain running from the same tank, which, no doubt, supplied the baths with water. With regard to the assertion made, that the tank was not of Roman construction, he would mention that he had not the opportunity of viewing the tank, when first found. Some restorations had been made, but he thought it almost impossible to arrive at a satisfactory conclusion with regard to the tank. From an examination of the bottom of the tank, he had little hesitation in saying that it went a long way to prove that the structure was a Roman one, and not of a more recent date. He thought the villa was occupied by a Roman nobleman who had constructed it on account of the very convenient site it occupied, and the many conveniences, including that of getting an unlimited supply of water. He was of opinion that the tank was part of the original structure, and he regretted that no gentleman who was present at the opening of the villa was amongst them that day, to acquaint them what articles had been removed and what had not.

Mr. G. M. Hills thought, from the relative positions of the tank and the drain, one might infer without being rash, that the latter was used for the purpose of rinsing dirty vessels, that, in fact, it was used as a kind of sink.

The Rev. J. H. Joyce asked whether any attempt had been made to ascertain if a foundation existed.

Professor Buckman was not aware of any attempt having been made.

The Rev. J. H. Joyce said in reply, that having a foundation would be quite in accordance with Roman structures.

Mr. E. Roberts thought they would not find a foundation under the tank. Mr. Poole-King had called his attention to the variety of mortar. It was perfectly clear that the mortar they used in the work was of several kinds. In some places it was very hard, and in others very soft, and evidently modern. They must, therefore, come to the conclusion that the walls had been rebuilt at a late Roman period.

The Rev. Prebendary Searth, in reply to the observations of Mr.



Roberts as to the difference in the mortar, said the same difference was visible elsewhere in connection with Roman villas.

Mr. P. King having lately returned from Italy, where he had inspected a great many temples, was particularly struck in looking at what he might term the position of the present cella. It very much resembled the cellas he had seen in other parts of the world. He was of opinion that the part of the villa in which they were assembled contained a dome in the centre, and also the statue of a goddess with a fountain playing before the goddess in question. He was not prepared to say to whom the temple was dedicated, but no doubt whatever existed in his mind that the place was really a temple, as if they looked at the mouldings on the side it would be seen at a glance to bear every appearance of it, and in fact, made a perfect whole. The walls appeared to have been stuccoed, and there were also signs of their being frescoed. Taking the villa to have been a large one occupied by a great many residents, he should regard the place in which they were then assembled as an outside temple belonging to the villa.

The Rev. Prebendary Searth reminded Mr. King that there was a temple about one hundred and fifty yards distant in the wood.

Mr. King would then suppose the part of the villa in which they were assembled to have been a smaller temple. The tank was too small to be considered as a reservoir. If the Romans had wished to build a reservoir they would have built a larger one than the presumed one before them.

Mr. E. Roberts thought it was necessary that they should be informed what kind of matter was at the bottom of the tank.

Mr. P. King thought when they came to examine the inside they would find the mortar of a Roman character.

After one or two other remarks the party proceeded to the room where to all appearance had existed a forge. The Rev. Prebendary Searth pointed to two large pigs of iron which were lying exactly as they were found, which he concluded had been brought from the Forest of Dean. The rev. gentleman then led the way to a room which contained a bath or reservoir four feet deep, with a tessellated pavement behind and in front, that in front being in a good state of preservation, as well as proportion and size. From this spot the party were conducted to view the hypocaust. (See *Journal*, vol. xxiv, Pl. 10.)

Mr. Searth said the arrangement was a very interesting one and resembled one of the hypocausts found at Silchester.

The Rev. J. H. Joyce said he did not see the flue, which was necessary to such a room.

The Rev. Prebendary Searth said there were indications of fire on the floor. He, however, regretted that a portion of the flooring had been taken away.

The Rev. J. H. Joyce, speaking as one who had seen a great many such hypocausts, described the present one as the most curious in England. The pillars were most substantial and perfect, and had evidently been executed with great care. In those discovered at Silchester, which were of the date of Constantine—they found two flues, and he thought there must have been something of the kind in the present instance.

Professor Church, in answer to a question, said he thought the brick supports were put because, as they knew, bricks would stand the fire better than stones.

Mr. Scarth then conducted the party to a portion of the villa where there existed a beautiful specimen of pavement which, he said, had been lately uncovered. Passing on some few yards, he pointed out the remains of another hypocaust. He said it was difficult to suggest what could have been the purposes of the chamber which must have existed. He then explained the manner in which the fire was kindled at the mouth of the arch and carried through the whole building. The party then proceeded to the bath room, which the rev. gentleman described as being similar to the Turkish bath, as it contained different chambers, each of which was heated to a different degree of temperature. He pointed out the different arrangements of the bath, how the temperature has increased until the person on arriving in the last room was in a violent perspiration.

The party then proceeded to the drawing room. Pointing to the beautiful tessellated pavement Mr. Scarth said it was supposed by some that the same artists who performed the work did the pavements found in Cirencester. In the pavement then before them they had eight figures of a dance somewhat resembling our waltz. In one compartment the male figure was represented as carrying a chaplet; in another as laying down his lyre. Other figures were broken, but if they would examine the pavement closely, they would see one portion of it represented the close of the dance. He was not aware of any similar pavement having been discovered in this country. Four figures represented on the pavement were common to Roman work, viz., spring, summer, autumn, and winter. He remembered a similar pavement discovered in Bath which resembled a beautiful Brussels carpet, but of course as the floors were exposed to the air, so would they deteriorate in beauty of colour. The red on the Cirencester pavement was becoming quite dull. Therefore he would say that they ought to feel greatly indebted to Lord Eldon for the care he had exhibited in the preservation of the pavements then before them. If such care had been taken of other remains what beautiful specimens of Roman art this country would have possessed!

Mr. E. Roberts was of opinion that such pavements ought to be

rubbed over with skim-milk. The Cirencester pavements were being ruined by the application of the mop and water.

In answer to a question, the Rev. J. H. Joyce said the discolouration of the pavement might have taken place from fire. The action of fire was plainly visible on the pavements discovered at Silchester.

Professor Buckman said the materials of which the floor was formed were as follows: the gray portion was made from the lias limestone, the white was a portion of the great oolite at Cirencester, the yellow from the interior oolite district. He was not aware that they had found any glass in the pavement, as at Cirencester.

The party then proceeded, under the guidance of Professor Buckman, to the Museum, where the various articles of interest discovered from time to time on the estate are carefully preserved. The learned Professor gave an account of the relics, amongst which were antlers of two or three kinds of deer, bones of the ox and other animals, which beasts doubtless formed part of the food of the inmates of the villa. Besides those were shells of the oyster, whelk, and mussel; whilst in other cases were arranged remnants of articles of bone, bone hair-pins, specimens of pottery and cutlery,—the latter including pocket-knives, compasses, and a pair of manacles in an excellent state of preservation. Coins of the reigns of Valens and Antoninus Pius had also been discovered.

After votes of thanks had been returned to the Rev. Prebendary Scarth and Professor Buckman, and acknowledged by them, the party were entertained at luncheon by the vicar, the Rev. A. Gibson, the noble President in the chair. After thanks had been returned to the vicar for his hospitality, and duly acknowledged by him, the party proceeded to inspect the church, which was commented on by Mr. E. Roberts.

“It would appear,” he said, “according to a legend, that another church existed about a quarter of a mile from the present structure; but such legend was entirely disbelieved by him. The vicar, however, made some excavations at the spot, when sundry pieces of glass, keys, coins, and other Roman remains were found. The present building is an ancient Norman structure consisting of a long and narrow nave. The chancel is lighted by a lancet-window corresponding with the arch, and a piscina exists on the side.”

The Rev. E. A. Fuller said it was evident that the pulpit had been removed from one side of the nave to the other,—an assertion which was affirmed by an aged inhabitant of the parish.

In answer to Earl Bathurst, Mr. Roberts described the arch as being ante-Norman; or, as he might more aptly say, ante-Conquest. He also drew the attention of the party to several small pieces of stained glass in the windows, recommending that as the quantity of stained glass in

the windows was diminishing, the greatest care should be taken of the smallest pieces of it.

From Chedworth the party proceeded to Calmsden Wayside Cross, which appears to be a very ancient one erected over a spring, and thence started for North Cerney Church.

Arrived here, Mr. Roberts observed that North Cerney was, in the opinion of some people, the ancient Roman *Corinium*, Cirencester being erected at a place where the Roman roads crossed each other. The church, which is dedicated to All Saints, consists of a long and narrow nave with chancel and transepts. The chancel bears the mark of having been considerably widened about a hundred and fifty years ago. The north and south transepts contain beautiful specimens of stained glass. The pulpit is an elaborately carved piece of workmanship; and, indeed, the interior of the church presents a very decent appearance. The tower is a gabled one; but the vicar wished it to be plainly understood that such had not always been the case, as evidently, from the architectural features of the upper part of the structure, the tower had at one time extended much higher than was the case at present. He wished this particularly to be understood, as the idea existed among the villagers that the tower was always in the state as at present seen.

This was the last place visited, and the party immediately returned to Cirencester. At the evening meeting the Rev. Canon Powell occupied the chair until the arrival of the noble President. Mr. E. Roberts, in giving the usual account of the day's proceedings, dwelt particularly on the subject of the interesting discovery at Chedworth.

Mr. W. Brewin read the following account of a pedestrian excursion which he made in 1862, from Cirencester to Bath. He said "The course being direct, it is about three miles less than the turnpike-road, say thirty miles. Hence to Jackaments Bottom is part of the old Fosse. On passing Jackaments (or Jackmans) there is a short ascent on to the deserted Fosse. No gate bars our entrance, but thistles of no very modest pretensions luxuriate, even in the centre of the way, to distribute their seed for the farmers' benefit. We are now on the way, as left and made by Roman soldiers, aided probably by their British vassals. The first part lies pretty high, with pleasant views to the east and south bounded only by the Berks and Wiltshire downs, hazy in appearance, indicative of fine weather, as the day proved. The thirteen miles from Jackaments to Fosse-gate is mostly a green way, though for short distances here and there, where it is used for connecting villages east and west of the Fosse, it is metalled. About 8.30 A.M. I crossed the road running between Tetbury and Malmesbury, and presently passed the Red Lion house (now cottages). On inquiry as to its history, I was informed that in the good old pack-horse days, when wool and produce were thus conveyed, it was

a roadside inn. Now this road is very much deserted, even by the drovers, and there is no public-house for fourteen miles after passing Jackaments. Water rarely presented itself *en route*, and taking one's luncheon had to be done in the dry, lying on the green-path near Oatland Woods, with rabbits sporting about on either side at their pleasure. A little beyond the old Red Lion Inn is the position of a large and important Roman station, intersected by the Fosse and the Avon, being twelve miles from Cirencester, and about seventeen from Bath. It is locally known as the City of White Walls, but more correctly designated *Mutuantonis* (the meaning of this name may be "highlands of the Avon," aptly descriptive of the locality). Here numerous Roman remains, coins, etc., have been discovered, and I was told that they now sometimes turn up old stones when they are ploughing. A little beyond this I found a diversion of the road (made in recent times), to the annoyance, as I was informed of drovers and others. Such changes made ostensibly, it may be, for public good, are more often done to serve private ends. The public should certainly respect these ancient free roads, and resist innovations. Wild flowers were not lacking by the way, and on a steep shaded bank I noticed the *Campanula* in great vigour. At 2 P.M. I reach the Shoe Inn, at the cross roads between North Wraxall and Marshfield. About two miles east is a tumulus (Bury camp) which was opened a few years since. I was told that a coffin, some walls, and a fire-place were discovered. It is now open and fenced round. From the Shoe to Box Station is about four or five miles, and to Bath eight miles. The road crosses Dunscombe Bottom, and on passing along the high ground by Hunter's Hall, there are fine views of the valleys round, diverging in different directions. I turned off the Fosse by the modern quarries, or Banner Down, and the city of Bath shortly presented itself below, embosomed among the hills. On descending from the Downs by an old green way (the original Fosse) you reach Bath Easton, on the north side of the Avon, and a pleasant walk along the river soon brought me into Bath. Some antiquarian can, perhaps, inform us how it was the Danish and Saxon settlers did not plant themselves on the only then existing roads. Perhaps in those days, spinning their own clothes, eating their own corn or roots, and living in a state of isolation, they cared little about ports, markets, or foreign connection." He would now, by their permission, give them a short account of a similar journey taken the same year from Dorchester to Old Sarum. "The other day I found myself *en route* from Weymouth to Dorchester by rail. About two miles west of Dorchester, on the high ground, is Maiden Castle, and close to the station is a Roman amphitheatre, which was coveted by the railway company to serve their iron-hearted purposes. The amphitheatre is the most perfect of its kind; there is a terrace on either side for seats, and it is called



lated that it would hold ten thousand persons. A little north of the town is Pombury camp, which I first visited: it covers some twenty acres, with one fortification or earthwork, bounded on the east by the river Frome, and is probably of Roman origin. On leaving it, I accosted a gentleman on his walk, who kindly accompanied me across the Downs to Maiden Castle, a camp, occupied, it is supposed, by the Belgæ or ancient Britains: it covers one hundred and eighteen acres, and has three lines of earthwork from thirty to fifty feet deep. The position is a commanding one, and there are three roads into the camp. Dorchester has the Frome on one side, and a fine avenue of chestnuts round the town, affording an agreeable shade, contrasting strikingly with the nakedness of Weymouth. The county museum is kept in good order, and is worthy of inspection. Being unacquainted with the Roman road between Dorchester and Badbury Rings, I took the rail to Wimbourne, crossing a poor, wet, boggy, and sandy country. A pleasant shady walk of four miles by King's Lacey Park brought me to Badbury rings, another extensive camp (similar to but not so extensive as Maiden Castle), in a commanding position, with entrances east and west, a considerable area on top, with a clump of trees and a good spring of water. The Isle of Wight, some thirty miles to the S.E., is clearly discernible, and the high land on the coast to the south, beyond Lulworth Castle. I pursued the Roman road hence to Old Sarum, being twenty-two miles in nearly a direct line. For a few miles, till you pass Critchill Park, the raised character of the roads is not generally discernible, but its course is marked by various tumuli or burying places. On passing the park, we soon get to the high open down, where the ancient road (now covered with grass) is traceable for miles, raised above the level of the surrounding land. Sir Colt Hoare speaks of this locality as giving the finest specimen of Roman road making. On the left, about half a mile from the road, on Gussage-cow down is an ancient British camp of considerable extent, facing S.W. and N.E.; the earth works are slight but numerous; the plough has made and is making considerable havoc with them and the various tumuli. Sir Colt Hoare (writing some fifty years ago) gives us the idea and plan of a circus or race-course, extending for two or three miles in a north-easterly direction, a view being well obtained from the camp at Gussage. I lodged at Woodyeats Inn (the only one *en route*). On looking from my bedroom window at early morn, on a ridge opposite, about two miles distant, a horseman presented himself in full view, with the firmament as a background, slowly riding to and fro. One could but picture him as belonging to ages long past, taking a survey of the country either for offence or defence, though in all probability he really was some enterprising agriculturist, getting an appetite for his breakfast, in the inspection of his crops and flocks, congratulating himself, with all thankful-

ness we may trust, on the comparative prosperity of the day in which he lives, and the fineness of the morning ; we wish him all happiness, and leave him to his meditations. A little beyond the inn we cross at right angles Bokerly Ditch, an ancient British road, its winding course is clearly discernible for some distance over the hills on our right. Two or three miles further, we cross another British road, called Grims Ditch ; it takes the course of a valley S.E. by N.W. After passing through Knighton wood, six miles short of our destination (Old Sarum), the change by the plough, and encroachments by enclosures, very much destroy not only the character of the road but its course. Following in a direct line, we are soon on Salisbury race-course, having Salisbury on our right. By crossing roads, meadows, streams, and railway we arrive at the Castle of Old Sarum, from the high fortifications of which the various straight lines of road to all points are laid down as a map before one. My short tour was agreeably concluded by a railway ride of four hours from Salisbury to Cirencester." Mr. Brewin added, speaking of the amphitheatre at Dorchester, that he thought ten thousand was a little mistake, but he had taken it from a guide book.

The Rev. E. A. Fuller made the following remarks upon the records of the Abbey of Cirencester :

"For one who has time to search them out, and the ability requisite to interpret them, there are still existing materials, hitherto, I believe, unworked to any extent for this purpose, from which to gain some further knowledge of the Abbey than is at present possessed. Aubrey, in his *History of Wiltshire*, about A.D. 1660, speaks of the *Legier Book* of the Abbey of Cirencester ; and Tanner's *Notitia* mentions two Registers formerly in the possession of Sir William Master ; and a Register formerly in the possession of Mr. Henry Pool of Sapperton, afterwards in that of Sir Robert Atkyns, and now the property of Sir Edward Carteret. What has become of these since Aubrey's time is uncertain. Rudder, in his *History of Gloucestershire* (1779), says : 'The Register and other books belonging to the Abbey, which might have given further light into the ancient affairs of this place, are supposed to be lost. Dr. Tanner had not seen them ; and the editor of this account, after diligent inquiry, has not been able to get the least information about them. Nichols' *Collectanea Topographica et Genealogica* states that Sir Thomas Phillips, Bart., has 'a Cirencester Abbey Register.' He is also the present possessor of the MSS. of John Prynne, who 'extracted or rather copied all the Registers of the abbeyes of Gloucester, Wincheomb, and Cirencester.' (Fosbroke's *Gloucester*.) A manuscript Register of the presentation and other grants made from the Abbey, A.D. 1121-1528 (formerly in the possession of Chancellor Parsons), is now, as I am informed by the Rev. J. E. Jackson, among the Rawlinson MSS. CCXXVI, in the Bodleian Library. He tells me also that he found four or five

leaves of a Cirencester Abbey Register among the Marquis of Bath's papers at Longleat. Besides these there is, it is to be presumed, still existing a manuscript chronicle of the Abbey, formerly in the possession of the Rev. J. Collinson, the historian of Somersetshire, at the close of the last century. Leland, speaking of the College of Prebendaries existing at Cirencester before the Conquest, says, 'of what Saxon's foundation it was no man knoweth'. But Mr. K. Beecham has pointed out to me that Collinson, under the head of *Frome*, mentioning Reimbald, dean of that College, says that it was founded by Alwyn, a Saxon, in the time of King Egbert, *i. e.*, A.D. 800-37; and in a note he gives as his authority for the statement, *Chronicon Abbat. Cirencest. MS. penes edit.* Collinson, who was at one time curate of Cirencester, collected *Miscellaneous Notices relating to Cirencester*. He also published proposals for a history of Gloucestershire, which unluckily he did not carry out. If any one with the requisite skill could have access to these ancient documents, no doubt a great deal of interesting information might be obtained; for the registers of abbeys, to judge by the extracts given in Fosbroke from those of Wincheomb, contain notices of the abbey and place where it was situated; while the monkish chronicles, published under the direction of the Master of the Rolls, not merely record the public events of the time, but also mention many circumstances of local interest."

R. Mullings, Esq., exhibited the following documents relating to lands in Daglyngworth and Brimpsfield:

"1. Grant from Adam Gouckow, son of Walter Gouckow, of Daglyngeworth, to Walter Josep, of all his lands and tenements in Daglyngeworth, three acres lying in Le Wodefeld (*viz.* two acres in La Ronforlange, and one acre in Biwol forlange), and one acre and a half in Le Welfeld in Haryorn forlonge; also of an acre of arable land in Stretfeld, lying in Handam forlonge; and of half an acre of land in Daglyngeworth; paying a rent of one penny to Henry Telande for the first mentioned four and a half acres; of one half-penny to Robert le Surays for the acre in Stretfeld; and of a red rose for the half acre in Daglyngeworth. Witnesses:—John Foxcote, William Justice, and others. Dat. Nativity of St. John Baptist, Edw. III. *Latin.*

[The above charter is drawn up in a very clumsy manner. The recital of the lands is so confused that although only six acres are conveyed, the enumeration of the different plots would quite as well apply to nine acres. The *rose*-rent is stated to be for half an acre in Stretfeld instead of Daglyngeworth, where it really is according to the earlier statement; and the year of the reign of Edward III is omitted in the date. The last fact shows that the deed was probably never executed.]

"2. Original indenture of lease from Robert Gerveys, 'gentilman',



to Thomas Reve of Daglyngworth, of all lands, etc., formerly belonging to Thomas Archebawdes, and now called Archebawdes lande, for a term of ten years, at fifty shillings rent; the said Thomas to pasture three hundred sheep, etc. Witnesses: Henry Garstang, John Onlepen, and others. Dat. 28 Feb. 1 Edward IV (1462). In *Latin*; seal broken.

"Extract from the roll of the court of William Lord of Berkeley, held at Daglyngworth, whereat Robert Gerveys was admitted tenant for life to a toft and half a virgate of land called Popes. Dat. Wednesday, 8 Oct. 6 Edw. IV (1466). In *Latin*. Seal.

"4. Original indenture of lease from Sir Henry Berkeley, Kt., Lord Berkeley, to Thomas Ridler of Daglingworth, and Robert and Nicholas his sons, of his 'ferme place of Daglingeworthe', with all rights, for the term of their lives, at a rent of £4: 13: 4; Thomas and John Marshall of Bagendene being appointed attorneys. Dat. 4 Nov. 4 and 5 Ph. and Mary (1557). In *English*, with signature and seal.

"5. Modern transcript of an agreement of Hugh de Bampton or Bathon, abbot, and the Convent of Cirencester, with Elias Giffard, relating to the view of frankpledge of the manor of Brimpsfield, whereby the men of the said Elias agree to appear before the abbot's bailiffs on certain days to have their pleas and suits-at-law heard and decided, with other conditions in recognition of the abbot's rights over the manor. (Between 1230-1238.)"

Mr. Gordon M. Hills then gave a *resumé* of the week's proceedings. He alluded first to the efforts of the Local Committee, and especially thanked Captain Abbot for his kindness on many occasions during the Congress, referring to the trouble that gentleman had taken in opening a barrow on the Stratton-road. He then touched on the exhibition of flints and implements in the officers' mess-room at the Barracks, saying that the Council of the Society had been requested to grant the persons exhibiting the articles a certificate stating that their genuineness had been guaranteed by the Council. They had decided, however, that it would be very improper to do so, owing to the fact that there was a total want of evidence with regard to their history and the times and places of their discovery. Mr. Hills then alluded to the parish church, to the discussion in the Town Hall, and to the interesting journey the Society made on the Tuesday, noticing the great kindness displayed by Mr. Bravender on the occasion of their excursion round the town. As to Wednesday's proceedings, Mr. Hills mentioned that the chief point of attraction was the visit to Fairford, and a rare point of attraction it was. He afterwards noticed Malmesbury Abbey and Chedworth Villa, and said that he thought these three objects alone showed sufficiently of what interest and importance the Cirencester Congress had been.

After votes of thanks had been proposed by Mr. Roberts to Captain Abbott, Mr. G. R. Wright, and the Rev. Canon Powell, each of whom

duly responded, Sir P. Stafford Carey proposed a vote of thanks to the President, assuring him that he had earned the heartfelt thanks of the Association for the kindness he had shown them during their visit.

In responding, his Lordship said that when the Archaeological Association came to Cirencester he must confess that his knowledge of the subject was but limited; but if he had assisted them in any way in the position in which Providence had placed him, he had only done his duty. On the part of himself and the inhabitants of the town and neighbourhood, he must thank the Association for the instruction which their visit had imparted, the effect of which would be to stimulate those who had antiquities in their possession, or whoever might hereafter possess them, to preserve and not destroy. He regretted very much that the time had now arrived when they must part; and in bringing the Congress, as it was now his duty to do, to a conclusion, he would only add that he was sure the county had profited very much from the visit of the British Archaeological Association.

### Antiquarian Intelligence.

*Sacred Archaeology, a Popular Dictionary of Ecclesiastical Art and Institutions from Primitive to Modern Times*, by Mackenzie E. C. Walcott, B.D., F.S.A., is a work which is invaluable to students, both lay and clerical, and to every reader who is interested—as who is not?—in the various subjects on which it treats. These are the “architecture, music, vestments, furniture, arrangement, offices, customs, ritual, symbolism, ceremonial, traditions, religious orders, etc., of the Church Catholic in all ages.” The writer supplies most accurate and useful information on all these topics, a knowledge of which is so important especially at the present time, and his work will be found not only a valuable book of reference, but the author’s scholarlike acquaintance with the writings of the early fathers of the Church, and the pains which he has taken to throw the fullest possible light upon its modern usages, by tracing them up to their original sources, will afford a vast fund of information to the general reader. It should be added that Mr. Walcott adopts no sectarian views throughout his admirable volume, and it may therefore be consulted with advantage by members of all religions and denominations.

Another work, which exhibits much labour and research, is *Arms and Armour in Antiquity and the Middle Ages: also a descriptive Notice of Modern Weapons*. Translated from the French of M. P. Lacomte, and

with a preface, notes, and one additional chapter on Arms and Armour in England, by Charles Bontell, M.A.

*Womankind in Western Europe from the Earliest Times to the Seventeenth Century*, by Thomas Wright, Esq., M.A., F.S.A., and a Vice-President of our Association, is a work which abounds with information and interest. It is equally adapted for the archaeological and the general student, and will amuse readers of both sexes.

To those who are more immediately concerned with the antiquities of Shropshire the *Churchwardens' Accounts of the Town of Ludlow from 1540 to the end of the reign of Elizabeth*, with notes, by the same author, may be recommended as a work which will amply repay their perusal, and it also contains much that illustrates the manners and customs of the period of which it treats, which is valuable as an addition to the ecclesiastical records of our country.

*Ancient and Mediæval India*, by Mrs. Manning, in 2 vols., 8vo, with illustrations, comprises a history of the religion, laws, arts, manners and customs, language, literature, poetry, philosophy, astronomy, algebra, medicine, architecture, manufactures, etc., of the Hindoos, taken from their writings, and affords accurate information upon the various points upon which it touches.

A volume entitled *Britanno-Roman Inscriptions*, with critical notes, by the Rev. John M'Caul, President of the University of Toronto, and originally published in a series of separate papers in the *Canadian Journal*, is also worthy of the attention of archaeologists. The articles have now been republished in a collected form, and an index to the inscriptions, which has been added at the end, renders the body of the work more available for general reference.

*The Arts of the Middle Ages, and of the Renaissance Period*, by Paul Lacroix [Bibliophile Jacob], illustrated with nineteen chromolithographic plates and four hundred woodcuts, unites both literary and artistic excellence, and will gratify all those who may open it with a view either to instruction or amusement.

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## ERRATA.

- Page 42, l. 30, after "Pauperum" insert "and".  
 „ 99, l. 3, for "edocetis" read "edoctis".  
 „ 107, l. 43, for "Old Sarum" read "Caerleon"; and for "Hinton Charterhouse", "Charterhouse-on-Mendip".  
 „ 143, l. 14, before "existence" insert "in".  
 „ 158, l. 2, for "10th" read "24th".  
 „ 172, l. 23, for "4 $\frac{1}{2}$  ins." read " $\frac{4}{12}$  in."  
 „ 173, l. 44, for "columns" read "column"; and for "Antoine", "Antonine".  
 „ 174, l. 36, for "head" read "nose".  
 „ 176, l. 3, for "1561" read "1661"; and l. 26, for "gilt" read "gilds".  
 „ 262, l. 19, for "cork" read "cock".  
 „ 279, l. 40, for "bassinet" read "basenet"; and l. 41, for "tassels" read "tassets".  
 „ 294, l. 17, after "it" insert "to".  
 „ 337, l. 25, for "that" read "than".  
 „ 351, l. 4, for full stop substitute comma; and l. 25, for "Agro" read "Agros".  
 „ 394, l. 22, for "projects" read "project".  
 „ 402, l. 6, for "resonable" read "reasonable".  
 „ 404, l. 22, for "has" read "was".







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